

MASSACHUSETTS COLLEGE OF ART LIBRARY



MASSACHUSETTS NORMAL ART SCHOOL

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CIRCULAR AND CATALOGUE
FOR THE FORTIETH YEAR
1912 - - - - 1913



MASSACHUSETTS NORMAL ART SCHOOL

UNDER DIRECTION
OF THE STATE BOARD OF EDUCATION

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Massachusetts Normal Art School.

DESIGN OF THE SCHOOL.

THE Legislature, by an act passed May 16, 1870, made instruction in drawing obligatory in the public day schools, and required cities and towns containing more than ten thousand inhabitants to make provisions for free instruction in industrial drawing to persons over fifteen years of age. As it was soon found impossible to realize satisfactorily the benefits intended by this act, for want of competent teachers, a resolve was passed by the Legislature in 1873 providing for the establishment of a State Normal Art School.

STATE BOARD OF EDUCATION, 1912.

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Room 500, Ford Building, 15 Ashburton Place, Boston.

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MICHAEL W. MURRAY (Special),	.	.	<i>Boston.</i>

CONDITIONS OF ADMISSION.

Candidates must be over sixteen years of age, and must bring a certificate of moral character from some well-known person in the town where they reside.

Each candidate must present a certificate from a principal or some officer of a high school, academy or college, stating that the candidate was graduated with a standing of B or eighty per cent. Each candidate presenting himself for admission to the School must hand this certificate to the Curator before taking the examinations. No entrance examinations are given except that in drawing.

The entrance examination is held annually at the beginning of the school year (Sept. 28, 1912, at 9 A.M.), in the school building. All candidates are required to take this examination. The subjects are as follows :

Outline from group of objects.

Outline from cast of ornament.

Freehand sketch from a detail of machinery.

Materials for the examination are supplied by the school free of cost.

Tuition is free to pupils whose parents reside within the State.

Providing there is room in the school, applicants from other States, who can meet the conditions of admission stated above, will be enrolled as pupils upon the payment of fifty dollars per term.

Graduates may continue their regular studies for one year upon invitation of the principal.

Five dollars per term is charged for incidentals. All fees are payable in advance to the curator.

The school has no dormitories and cannot furnish information concerning board.

PHYSICIANS' CERTIFICATES AND EXAMINATIONS.

Every candidate is required to present a certificate from a reliable physician, stating that he or she is physically fitted to undertake the contemplated course of study, and giving information as to any physical weakness the candidate may have.

The Board of Education, at its meeting on March 7, 1901, adopted the following vote and ordered it to be printed in the catalogues of all the normal schools :—

“That the visitors of the several normal schools be authorized and directed to provide for a physical examination of candidates for admission to the normal schools, in order to determine whether they are free from any disease or infirmity which would unfit them for the office of teacher, and also to examine any student at any time in the course, to determine whether his physical condition is such as to warrant his continuance in the school.”

SCHOOL YEAR.

The year is divided into two terms. The first term begins Sept. 28, 1912, and ends Feb. 8, 1913. The second term begins Feb. 11, and ends the latter part of June, 1913.

The sessions are from 9 A.M. to 2 P.M., except Saturdays, with a recess of half an hour at noon. Three times a week the school is in session until 4 P.M. for pupils in applied mechanics and laboratory work, and for advanced work in arts and crafts.

Vacations and holidays are as follows: Columbus Day, Thanksgiving Day and the remainder of the week; Christmas Day to New Year's day inclusive, Washington's Birthday, Good Friday, Patriots' Day, one week beginning the second Tuesday in April, and Memorial Day.

SPECIAL NOTICES.

Candidates who pass the examination in drawing will be required to state the course they desire to take before being enrolled as pupils.

See "Courses of Instruction," page 10.

At the end of each term, pupils who have made little or no progress in their studies and also have shown an indifference to proper deportment or a disregard for punctuality will be retired from the school.

DIPLOMAS.

Diplomas are awarded to graduates of the several courses.

RECOMMENDATION FOR APPOINTMENT.

Applications for teachers should be made directly to the principal. Such applications will be brought to the attention of pupils best prepared to do the required work.

COURSES OF INSTRUCTION.

FIVE ELECTIVE COURSES.

First Course,	.	.	Drawing, Painting and Composition.
Second Course,	.	.	Modeling and Design in the Round.
Third Course,	.	.	Constructive Arts and Design.
Fourth Course,	.	.	Decorative and Applied Design.
Fifth Course,	.	.	Teaching Manual Arts in the Public Schools, and Methods of Supervision.

TIME ALLOTTED TO THE COURSES.

Each Course Requires Four Years.

The First Course embraces the work of Classes A and B.

The Second Course embraces the work of Classes A and D.

The Third Course embraces the work of Classes A and C.

The Fourth Course embraces the work of Classes A, B and E.

The Fifth Course embraces the work of Classes A and B, the elementary work of Classes C and D, and Class F.

LECTURES.

Lectures are given on the Historic Schools of Painting, Historic Ornament, Artistic Anatomy, Perspective, and the History and Technical Development of the Illustrating Arts.

FIRST COURSE.

DRAWING, PAINTING AND COMPOSITION.

First Year. Freehand drawing, design, historic ornament and geometric drawing, Class A.

Second Year. Drawing from the antique and living model, artistic anatomy and perspective, with pictorial illustrations, Class B.

Third Year. Drawing from the living model, painting from still-life, and composition, Class B.

Fourth Year. Painting from the living model; portraiture, Class B.

EXAMINATIONS FOR DIPLOMA.

Essay on the historic schools of painting.

Time sketches in drawing and painting.

Original composition.

SECOND COURSE.

MODELING AND DESIGN IN THE ROUND.

- First Year. Freehand drawing, design, historic ornament and geometric drawing, Class A.
- Second Year. Elementary modeling, ornament, etc., casting, Class D, artistic anatomy, Class B.
- Third Year. Modeling from the antique and head from life, Class D.
- Fourth Year. Modeling from the living model, and composition, Class D.

EXAMINATIONS FOR DIPLOMA.

- Essay on the historic schools of sculpture.
- Time sketches in clay.
- Original design in relief.

THIRD COURSE.

CONSTRUCTIVE ARTS; ARCHITECTURAL AND MECHANICAL DRAWING.

First Year. Freehand drawing, water-color painting, design, historic ornament and geometric drawing, Class A.

Second Year. Orthographic projection, projection of shadows, elements of machine drawing, elements of building construction, Class C.

Third and Fourth Years. Descriptive geometry, intersection of solids, projection of shadows, machine drawing, practice in conventional coloring for mechanical drawing, laboratory work in wood and iron, forging, making and tempering tools, etc.

Architecture; studies of the orders; drawing from measurements; rendering in wash, pen and pencil; perspective, applied mechanics, construction, details and specifications; history of architecture; original designs, Class C.

EXAMINATIONS FOR DIPLOMA.

Essay on classic architecture and ornament.

Notes and sketches on subjects taught in the class.

Applied design.

FOURTH COURSE.

DECORATIVE AND APPLIED DESIGN.

- First Year. Freehand drawing, water-color painting, design, historic ornament and geometric drawing, Class A.
- Second Year. Drawing from the antique and living model, painting from still-life, artistic anatomy, perspective, with pictorial illustrations, Class B.
- Third and Fourth Years. Applied design, flat and round, theory of color, and work in the Arts and Crafts laboratory, Class E.

EXAMINATIONS FOR DIPLOMA.

Theory of color.

Essay on the history of ornament.

A design in accordance with given proposition.

FIFTH COURSE.

TEACHING MANUAL ARTS IN THE PUBLIC SCHOOLS, AND METHODS OF SUPERVISION.

First Year. Freehand drawing, water-color painting, design, historic ornament and geometric drawing, Class A.

Second Year. Constructive drawing, woodworking and modeling, Classes C and D. Freehand perspective, with pictorial illustrations, Class B.

Third Year. Drawing from the antique, painting from still-life, artistic anatomy and historic schools of painting, Class B. Construction, wood-work. Examinations will be given during the first week in June to all pupils who desire to enter Class F.

Fourth Year. Normal Training. Class F.

EXAMINATIONS FOR DIPLOMA.

Essay on assigned subject.

Object drawing.

Memory drawing.

Blackboard drawing.

Psychology } applied.
Pedagogy }

Supervision.

History of Education.

CLASS A.

ELEMENTARY DRAWING.

Required Work.

Geometric problems, instrumental.

Model drawing in outline.

Outline drawing from furniture.

Light and shade drawing from a group of colored objects.

Light and shade drawing from cast of historic ornament.

Pencil drawing from cast, details of human form.

Pencil drawing from cast, details of animal form.

Pencil, pen and { Details from the historic schools of ornament.
ink drawing. { Details from the living plant.

Exercises in pencil drawing, home work.

Memory drawings.

Dictation and blackboard drawing.

Exercises in water-color.

Elementary design.

Exercises in teaching.

Examinations for Advancement.

Plane geometric problems.

Drawing from objects (time sketch).

Dictation drawing.

Memory drawing (time sketches).

Historic ornament.

Theory of model drawing.

Design.

CLASS B.

DRAWING, PAINTING, COMPOSITION, ARTISTIC
ANATOMY AND PERSPECTIVE.

Required Work.

Drawing from the antique figure and living model.

Perspective of shadows, reflections and aërial effects.

Study from still-life in oil or water-color.

Composition.

Painting from the living model.

Portraiture.

Exercises in drawing, home work.

Time drawings and test examinations.

Examinations for Advancement to Other Classes.

Time sketch from the antique.

Time sketch in color from still-life.

Original composition.

Artistic anatomy.

Paper on the historic schools of painting.

Paper on perspective.

CLASS C.

CONSTRUCTIVE ARTS AND DESIGN.

Required Work.

ELEMENTARY COURSE.

Orthographic projection.
Projection of shadows.
Elements of machine drawing.
Elements of building construction.
Construction, wood work.
Examination in each subject.
Exercises in blackboard drawing.
Exercises in teaching.

ADVANCED COURSE.

Required Work.

Descriptive Geometry.

Illustration from lectures.
Intersections of solids. Projection of shadows.

Machine Drawing.

Screws and their applications.
Wheels, spur and bevel gears, cams, etc.
Machine drawn from copy.
Machine drawn from measurements.
Practice in conventional coloring.
Forging, making and tempering tools, etc.

Laboratory Work.

Work in mechanical laboratory from 2 to 4 P.M., three days in each week.

Pattern Making, Saturday, 9 to 2 P.M.

Architecture.

Studies of the orders.

Drawing from measurements.

Three designs in accordance with a proposition.

Three sketch designs.

Rendering in wash, pen and pencil.

Rendering in perspective.

Monograph in connection with history.

Applied Mechanics and construction.

Final design, subject selected by the student, details, specifications and perspective.

Examinations during Course of Study.

Papers on solid geometry and shadows.

Examination of laboratory work.

Examination on lecture notes and problems.

Notes on Architectural History with sketches.

Examinations in Architectural History.

Essay on Classic Ornament with sketches.

Examinations in Applied Mechanics and Construction.

CLASS D.

MODELING, CASTING AND DESIGN IN THE ROUND.

Required Work.

ELEMENTARY COURSE.

- First Year. Ornament from cast.
 Study from drawing or photograph.
 Animal form from cast.
 Details of antique figure.
 Applied design.
 Casting.
 Construction, wood work.
 Exercises in teaching.

ADVANCED COURSE.

- Second Year. Head from life.
 Study from antique figure.
 Figure composition.
- Third Year. Figure from life.
 Original composition in accordance with a given proposition.

Examinations during Course of Study.

- Time sketch in clay from ornament.
Time sketch in clay from the antique.
Artistic anatomy.
Essay on the historic schools of sculpture.
Original design in relief.

CLASS E.

DECORATIVE AND APPLIED DESIGN.

Required Work.

- First Year. Problems illustrating principles of design.
Experiments in color composition and harmony.
Copies of textiles, tiles, furniture, etc., from various periods.
Costume designing; study of materials with reference to economy.
Work in Arts and Crafts laboratory.
- Second Year. Study of historic ornament.
Designs for wall paper, textiles, leaded-glass, furniture, book covers, posters, etc.
Figure composition: designs for decoration introducing the figure.
Interior decoration: designs for interiors, in color with wall decorations, furniture and fixtures.
Costume designing, a waist, skirt, or other garment to be made by each pupil.
Work in Arts and Crafts laboratory.

Examinations during Course of Study.

- Artistic anatomy.
Paper on perspective.
Essay on the history of ornament.
Essay on the theory of color.
A design in accordance with a given proposition.

CLASS F.

PRACTICE TEACHING AND SUPERVISION.

Required Work.

Review and adaptation of the work in Classes A, B, C and D to the needs of children in the public schools; (a) review of principles, (b) consideration of the purpose of the work, (c) methods.

- I. Representation, freehand { a. Drawing, delineation.
b. Painting.
- II. Drafting, drawing (delineation) { a. Instrumental.
b. Freehand.
- III. Design.
- IV. Blackboard drawing.
- V. Color.
- VI. Shop work.

A. Making of original objects of utility.	{	a. Wood.
B. Repairing.	{	b. Leather.
	{	c. Metal.
	{	d. Enamel.
	{	e. Weaving: string, yarns, raffia, reed.
	{	f. Object making : paper, cardboard.
	{	g. Modeling : clay.
- VII. English composition.
- VIII. Educational Principles and Practice: a study of present conditions and their development.
- IX. Elementary psychology and pedagogy.
- X. Observation and practice teaching in the schools of Winchester.
- XI. Supervision in public schools.

Examinations during Course of Study.

Daily credits must average 80 per cent. in each subject for passing.

CLASS G.

CLASS FOR THE STUDY OF REPRESENTATIVE DETAILED DRAWING FOR REPRODUCTION BY CHEMICAL ENGRAVING.

This Course will Require Two Years. .

First Year. Lectures on the history, development and technical manipulation of the modern processes for reproduction.

Exercises in pen-and-ink line drawing on Bristol board.
Exercises with ink, chalk, Chinese white and the scraper on prepared papers. Original designs by pupils in accordance with given propositions, adapted for reproduction from zinc plates.

Examination for Promotion.

Second Year. Lectures on the half tone and three color process — how pen drawings should be made to obtain the best results in reproduction.

Exercises in pictorial art.

Exercises in drawing suitable to the various branches of commercial art (so called).

Original designs made by the pupils adapted for reproduction by chemical engraving.

Architectural and mechanical drawing and lettering.

Final Examination.

SPECIAL NOTICE.

Only pupils of the M. N. A. S. who are taking one of the regular art courses of the school, and have attained marked skill in representative drawing, are eligible to become members. Those pupils who wish to join must pass a test examination.

Pupils who complete this course in a satisfactory manner will be awarded a diploma.

CLASS H.

CLASS FOR THE TECHNICAL STUDY OF THE ART OF LITHOGRAPHY.

This Course will require Three Years.

First Year. Lectures on the history and development of the various branches of the Art.

Methods of preparing stones and plates, acids, oils, gum, powders, solutions — for what purposes they are used and how applied. Crayons and tusche — their ingredients, how used. Alpaca, chamois skin, steel scraper — how used. Exercises on paper with crayon, ink line, and stipple. Drawing on stone and zinc plates with crayon — rubbed and scraped tints, ink line work and stipple.

Examination for Promotion.

Second Year. Lectures on the history and development of the hand and power presses — their construction and how operated.

Chemical analysis of colored lithographic inks and how they are used in combination for color effects in printing.

Transfer paper, how it is made — its use.

Transferring — how it is done.

Lay-out sheets, how made — purpose for which they are used.

Exercises in black and color work on stones and plates, mediums and methods of handling them in combination.

Keystones, offsets, texture stones, how made — their use.

Process of proving black and color work.

Examination for Promotion.

Third Year. Lettering and instrumental drawing on stones and plates — how to prepare instruments and brushes. Various branches of commercial work. Original designs in color made on paper by the pupils, and reproduced by them on stones and plates.

Exercises on stone in crayon portraiture, landscape and ornament.

Final Examinations.

SPECIAL NOTICE.

Only pupils of the M. N. A. S. who are taking one of the regular art courses of the school, and have attained marked skill in representative drawing, are eligible to become members. Those pupils who wish to join must pass a test examination.

Pupils who complete this course in a satisfactory manner will be awarded a diploma.

LIST OF POSITIONS.

ALL ADDITIONS AND CORRECTIONS FOR THIS LIST SHOULD BE SENT DIRECTLY
TO THE PRINCIPAL, AND PAST PUPILS ARE EARNESTLY REQUESTED
TO INFORM HIM OF ANY CHANGE OF POSITION.

SOME OF THE POSITIONS FILLED BY PAST PUPILS OF THE MASSACHUSETTS NORMAL ART SCHOOL.

[Past pupils of the Massachusetts Normal Art School are now supplying the instruction in drawing and manual training in two hundred and twenty different towns and cities of the State and twenty-nine are teaching in the public schools of the city of Boston.]

Abbott, Katherine E.,	. Instructor of drawing, State Normal School, Farmington, Me.
Adams, Charles L.,	. Professor, Massachusetts Institute Technology; principal, Evening Drawing School, Boston.
Adams, S. Herbert,	. Sculptor, New York City.
Adams, W. Loring,	. Instructor of drawing, St. Marks School, Southboro.
Aiken, Jennie T.,	. Supervisor of drawing, Danvers.
Alden, Priscilla,	. Teacher high school, Beverly.
Aldrich, Edith M.,	. Supervisor of drawing, North Attleboro.
Allan, Helen M.,	. Supervisor of drawing, Medfield and Norfolk.
Allbright, Celeste W.,	. Interior decorator, Boston.
Allen, A. Elizabeth,	. Landscape painter, Turners Falls.
Allen, Elizabeth C.,	. Supervisor of drawing, Watertown.
Allen, Ruby M.,	. Teacher of drawing, high school, Hyde Park.
Andrew, Richard,	. Portrait painter; instructor, Massachusetts Normal Art School, Boston.
Andrews, J. Winthrop,	. Director of drawing and manual arts, State Normal School, New Britain, Conn.
Andrews, Lena L.,	. Director of drawing and manual training, Dalton.
Anthony, Willis B.,	. Industrial training, Normal School, Fitchburg.
Arnold, Helen L.,	. Supervisor of drawing, Brookfield.
Ayer, Edgar B.,	. Instructor of mechanical drawing, Pittsburg Academy, Pittsburg, Pa.
Bailey, Henry T.,	. Editor of the School Arts Book.
Bailey, Jennie E.,	. Teacher of drawing, High School of Practical Arts, Roxbury.
Baker, S. Burtis,	. Portrait painter, Boston.
Ballou, Jessica E.,	. Supervisor of drawing, Harwich, Chatham and Orleans.
Bancroft, Milton H.,	. Portrait painter, New York City.
Barrett, Daisy,	. Supervisor of drawing, Houlton, Me.
Bartlett, Bertha G.,	. Supervisor of drawing, Chelmsford.
Bartlett, Elizabeth M. P.,	. Teacher of drawing, Gaston Grammar School, Boston.
Bartlett, Ethel G.,	. Instructor, Massachusetts Normal Art School.

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| Batchelder, Ernest A., | . Manufacturer of architectural tiles, Pasadena, Cal. |
| Bean, Florence L., | . Supervisor of drawing, Kingston and Needham. |
| Bell, Alfred M., | . Manufacturer of stained glass, Spence, Bell & Co.,
Boston. |
| Bellis, Maud, | . Teacher of drawing, Turners Falls. |
| Bendin, Thyra S., | . Supervisor of drawing, Clairmont, N. H. |
| Berry, Alice H., | . Supervisor of drawing, Montpelier, Vt. |
| Black, Maud E., | . Supervisor of drawing, Hingham, Cohasset and Hull. |
| Blair, Diana P., | . Surgical draughting, Harvard Medical School. |
| Blake, Annie E., | . Instructor, Massachusetts Normal Art School; teacher
of modeling, South Boston School of Art. |
| Bolam, Alice G., | . Designer, studio 384 Boylston Street, Boston. |
| Bond, Marion F., | . Supervisor of drawing, Woburn. |
| Booth, Augustus B., | . Teacher of mechanical drawing, Technical High
School, Providence, R. I. |
| Bourne, Grace L., | . Teacher of drawing, Emerson Grammar School, Boston. |
| Boyle, John, | . Designer of stained glass. |
| Brackett, Walter F., | . Supervisor of manual training, Belmont and Lincoln. |
| Bradford, Blanche S., | . Teacher of drawing, English High School, Somerville. |
| Bradley, E. Maude, | . Supervisor of drawing, Groton and Ashburnham. |
| Brauner, Olaf M., | . Portrait painter; professor of drawing and painting,
Cornell University, Ithaca, N. Y. |
| Breed, Edgar R., | . Supervisor of manual training, Deerfield. |
| Brewster, George T., | . Sculptor, New York City. |
| Briggs, Beatrice M., | . Art instructor, State Normal School, Randolph, Vt. |
| Brigham, Gertrude R., | . Smithsonian Institute, Washington, D. C. |
| Brigham, Percy A., | . Submaster, Malden High School, mechanical drawing
department. |
| Broderick, Robert W., | . Instructor of manual training, High School, Haverhill. |
| Brown, Harold H., | . Instructor of drawing, College of Education, Uni-
versity of Chicago, Chicago, Ill. |
| Brown, Kathryn E., | . Supervisor of drawing and music, Rumford Falls, Me. |
| Browne, Margaret F., | . Portrait painter, 384 Boylston Street, Boston. |
| Bruce, Josephine, | . Illustrating artist, Newcastle, N. H. |
| Bryant, Wallace, | . Portrait painter, Boston. |
| Buck, Ethel L., | . Supervisor of drawing, Avon, Holbrook and Randolph. |
| Buell, Electa M., | . Teacher of drawing and design, State Trades School,
Girls' Department, New Britain, Conn. |
| Bulfinch, Florence, | . Supervisor of drawing, Marblehead and Swampscott. |
| Burbank, Amy L., | . Teacher of drawing, High School of Practical Arts,
Boston. |
| Burbank, Jessie L., | . Teacher of drawing and manual arts, Wheaton College,
Norton. |
| Burgess, Amy I., | . Supervisor of drawing, Proctor, Vt. |
| Burley, Jacob, | . Designer, with Irving and Casson, Boston. |
| Burnham, Elizabeth H., | . Preceptress, Massachusetts Normal Art School. |
| Burnham, Wilbur H., | . Designer, with Harry Eldredge Goodhue Co., Cam-
bridge. |

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- Burr, Lottie J., . . . Teacher of drawing, Chaffin School, Holden.
 Burrison, Henry K., . . . Instructor of drawing, Massachusetts Institute of Technology, Boston.
 Butterfield, Amy L., . . . Supervisor of drawing, Wakefield and Lynnfield. .
 Cain, Adolphus A., . . . Supervisor of drawing, Shelburne, Buckland, Gill, Leyden, Northfield and Warwick.
 Calef, Ina M., . . . Supervisor of drawing and manual training, Ware and Dana.
 Carleton, Annie W., . . . Teacher of drawing, High School, Lynn.
 Carney, Margaret J., . . . Supervisor of manual training, Rutland, Vt.
 Carpenter, Bernard V., . . . Instructor, art school of the Allbright Art Gallery; Professor of art, D'Youville College, Buffalo, N. Y.
 Carpi, Guido L., . . . Supervisor of manual training, Cambridge.
 Carrét, Élise H., . . . Teacher of drawing, Cambridge High and Latin School.
 Carrick, Mary F. (Mrs. Thurston), . . . Teacher of drawing, English High School, Somerville.
 Carter, Charles M., . . . Director of art in public schools, Denver, Col.
 Carter, Willis S., . . . Supervisor of drawing, Melrose.
 Caverly, Edith L., . . . Teacher of drawing, Bowdoin Grammar School, Boston.
 Chard, Margaret A., . . . Supervisor of drawing, Leominster.
 Clark, H. Madge, . . . Supervisor of drawing, Canton and Sharon.
 Clarke, Eleanor P., . . . Instructor, drawing and French, Ingleside School, New Milford, Conn.
 Cleaves, Helen E., . . . Assistant to the Director of drawing, Boston.
 Chase, Clara P., . . . Supervisor of drawing, New Braintree and Orange.
 Chumard, Jane, . . . Assistant manager, Keith's Bijou Theatre.
 Cohen, James, . . . Supervisor of manual arts, Chicopee.
 Collins, Frank H., . . . Artist; director of drawing for New York City.
 Condon, Harriet D., . . . Teacher of drawing, Normal Training School, South Manchester, Conn.
 Cone, Emma T., . . . Teacher of drawing, public schools, Denver, Col.
 Cook, Laura W., . . . Teacher of drawing, Wells School, Boston.
 Cook, Mary L., . . . Supervisor of manual arts, Middleborough and Dighton.
 Cooper, Florence F., . . . Supervisor of drawing, Groveland and Rowley.
 Cooper, Thomas H., . . . Director of normal department, Cleveland School of Art, Cleveland, O.
 Courchene, Wm. A., . . . Superintendent, Manual Training School, Woonsocket, R. I.
 Crafts, Dora, . . . Supervisor of drawing, South Hadley.
 Cross, Anson K., . . . Instructor, Massachusetts Normal Art School, and School of Drawing and Painting, Museum of Fine Arts, Boston.
 Cross, Evelyn F., . . . Director of drawing, Stoneham.
 Crowell, Persis A., . . . Supervisor of drawing, Attleboro and Freetown.
 Cue, Harold J., . . . Illustrator and designer, with Houghton, Mifflin & Co., Boston.

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- Culver, Helen L., . . . Assistant supervisor of drawing, New Bedford.
 Currier, Clara L., . . . Teacher of drawing, Erasmus Hall High School,
 Brooklyn, N. Y.
 Currier, Freeman B., . . . Portrait painter.
 Cutler, Carl G., Portrait painter, Fenway Studios, Boston.
 Daggett, Emma S., . . . Instructor of drawing, Normal School, Gorham, Me.
 Daniels, Frederick H., . . Supervisor of drawing, Newton.
 Davis, Helen G., Teacher of drawing, high school, South Boston.
 Davis, Ronald F., Supervisor of drawing, Ithaca, N. Y.
 Dawson, George W., . . . Assistant Professor of drawing, University of Penn-
 sylvania.
 Day, Harriet M., Supervisor of drawing, Winthrop.
 Deane, Walter L., Marine painter, Boston.
 Dillaway, T. Milton, . . . Director of drawing and manual training for the city
 of Boston.
 Dimock, Clara G., Teacher of drawing, Wendell Phillips High School,
 Chicago, Ill.
 Dix, Lula M., Supervisor of drawing, Revere.
 Dix, Martha M., Teacher of drawing, Newton High School, Newton-
 ville.
 Dolan, Maud I., Supervisor of drawing, Hudson, Stow and May-
 nard.
 Dominick, Elmina W., . . Supervisor of drawing, Westfield.
 Dowd, Margaret M., . . . Supervisor of art, Winona Seminary, Winona, Minn.
 Driscoll, Agnes J., . . . Supervisor of drawing, Bristol, Conn.
 Dunbar, Harold C., . . . Portrait painter, Belmont.
 Dwyer, M. Ray, Draughting for E. W. Stratton, architect, Boston.
 Eager, Anna F., Supervisor of drawing and manual training, South-
 bridge.
 Eaton, Gazelle, Teacher of drawing, Lyman Grammar School, East
 Boston.
 Eaton, Mary L., Teacher of drawing, high school, Wellesley.
 Edminster, C. Franklin, . Supervisor, department of architecture, Pratt Institute,
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 Edwards, Addie E., . . . Supervisor of drawing, Lowell.
 Edwards, Grace V., . . . Fashion Illustrator for Boston Herald.
 Edwards, William J., . . Director of manual arts, Malden.
 Ellery, May, Supervisor of drawing, Foxborough and Canton.
 Elliott, Ethel, Assistant supervisor, Hartford, Conn.
 Elliott, Esther, Designer, 384 Boylston Street, Boston.
 Elliott, Grace, Supervisor of drawing, Everett.
 Elton, Frederic G., . . . Sub-Master, department of manual arts, high school,
 Brockton.
 Emery, Josephine, . . . Supervisor of drawing and elementary handwork,
 Franklin, N. H.
 Emmins, Charlotte J.
 (Mrs. Trask), . . . Interior decorator and designer, Boston Decorative
 Company, Winthrop.

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- England, William A., . . . Teacher of manual training, Peter Faneuil School, Boston.
- Enright, Flora L., . . . Supervisor of drawing, Medford.
- Farmer, Adalena R., . . . Director of art department, high school, Dorchester.
- Farnum, Royal B., . . . Inspector of drawing and industrial training for the state of New York.
- Farrington, Ellen R., . . . Teacher of drawing and modeling, Fiske School, Boston.
- Faulkner, Eunice F., . . . Teacher of drawing, Eastern District High School, Brooklyn, N. Y.
- Fearing, Miriam C., . . . Supervisor of drawing, Millis.
- Fish, Fannie E., . . . Supervisor of drawing, Arlington.
- Fitzgerald, Margaret C., . . . Teacher of drawing, Winona, Minn.
- Flanagan, Francis J., . . . Landscape and marine painter.
- Fletcher, Marjorie F., . . . Supervisor of drawing, Longmeadow, Hampden and Wilbraham.
- Flint, Arthur H., . . . Teacher of drawing, Commercial High School, Brooklyn, N. Y.
- Fox, Edward A., . . . Decorator and designer, Roslindale.
- Frank, Ludwig, . . . Director of manual arts, Fitchburg.
- Frederick, Frank F., . . . Director, School of Industrial Arts, Trenton, N. J.
- Frost, Annie B., . . . Supervisor of drawing, Charlton.
- Furlong, Charles Wellington, . . . Painter, writer and explorer.
- Gale, Clara M., . . . Supervisor of drawing in the grades, Somerville.
- Gannett, Sara S. (Mrs. Houghton), . . . Proprietor, textile crafts studio and tea-room, 394 Boylston Street, Boston.
- George, Blanche I. (Mrs. Merritt), . . . Illustrator and designer, Ladies' Home Journal.
- Goding, Florence L., . . . Supervisor of drawing and manual training, Franklin.
- Goodenough, Florence I., . . . Teacher of drawing, New York City.
- Goodnough, Walter S., . . . Director of manual training, public schools, Brooklyn, N. Y.
- Gracey, Frank M., . . . Instructor of freehand drawing, Massachusetts Institute of Technology.
- Greco, Alma M., . . . Teacher of clay modeling, North Bennet Street Industrial School, Boston.
- Greene, Robert H., . . . Assistant superintendent, Baron de Hirsch Trades School, New York City.
- Greenwood, Cora, . . . Teacher of drawing, high school, Hartford, Conn.
- Grover, Henry C., . . . Designer and illustrator, 27 School Street, Boston.
- Grobby, John M. L., . . . Manager, Automatic Sprinkler Company of America.
- Guptill, Madge, . . . Teacher of drawing, high school, Everett.
- Hackett, Grace E., . . . Assistant to the Director of drawing, Boston.
- Hadley, Mary, . . . Teacher of drawing, Caguas, P. R.
- Haines, Emily L., . . . Instructor of handicraft, McLean Hospital, Waverley.
- Hall, James, . . . Artist, North Scituate.

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| Harlow, C. Louise, | . Assistant supervisor of drawing, Whitman. |
| Harrington, Mabel, | . Teacher of drawing and manual training, Centre School, Malden. |
| Harris, Alice O., | . Craftsman, East Bridgewater. |
| Harvey, Rachel L., | . Supervisor of drawing, Wareham, Bourne and Sandwich. |
| Haskell, Mabel P., | . Writer, illustrator and foreign correspondent. |
| Hatch, Alice E., | . With Eaton, Crane, Pike Co., Pittsfield. |
| Hatch, Willis H., | . Instructor of modeling and pottery, Technical High School, Providence, R. I. |
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| Hathaway, Edith, | . Supervisor of drawing, Acushnet. |
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| Hazelton, William B., | . Supervisor of drawing, Wayland. |
| Heers, Herta M., | . Supervisor of drawing, Iron Mountain, Mich. |
| Henderson, Mazie (Mrs. Murray), | . Supervisor of drawing, Amesbury and Merrimac. |
| Herbert, Mary E., | . Supervisor of drawing, Cohasset and Hull. |
| Higgins, Willis E., | . Instructor of manual training, Carr School, Somerville. |
| Hill, Margaret E., | . Supervisor of drawing, Winchester and Wilmington. |
| Hines, Mary B., | . Director of drawing, Methuen. |
| Hintz, W. Bertha, | . Teacher of drawing, John Marshall High School, Chicago, Ill. |
| Hirst, Isabel, | . Supervisor of drawing, Nahant. |
| Hodnett, Sarah, | . Teacher of drawing, Wheeling, West Va. |
| Hoit, Romaine, | . Craftsman, 28 Bellevue Street, Dorchester. |
| Holcombe, Elizabeth, | . Teacher of drawing classical high school, Lynn. |
| Holman, Grace H., | . Supervisor of drawing, Standish, Me. |
| Holmes, Clara, | . Supervisor of drawing Northampton. |
| Holmes, Marion F., | . Supervisor of manual training, Whitman. |
| Hopkins, J. Frederick, | . Director, Maryland Institute School of Art and Design, Baltimore, Md. |
| Hosmer, Florence A., | . Supervisor of drawing, Sudbury; instructor, Danforth School, Framingham. |
| Houghton, Rosalind, | . Supervisor of drawing and manual training, Warren. |
| Howard, John J., | . Instructor of drawing, high school, Salem. |
| Hunt, Alice E., | . Designer, 384 Boylston Street, Boston. |

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- Hurlbut, Martha A., . . . Teacher of drawing, Washington Irving High School, New York City.
- Hutchinson, Helen S., . . . Instructor of drawing, Tilton Seminary, Tilton, N. H.
- Jackson, Ruth C., . . . Supervisor of drawing, Bernardston, Deerfield, Hadley, Hatfield, Sunderland and Whately.
- Jacobs, Harry W., . . . Instructor manual training, Normal School, Pottsdam, N. Y.
- Jenkins, Grace A., . . . Supervisor of drawing, Andover.
- Jenny, Edgar W., . . . Interior decorator, New York City.
- Jepson, George, . . . Instructor, Massachusetts Normal Art School.
- Jewett, Sarah E., . . . Teacher of drawing and manual training, Allen School, West Newton; supervisor of drawing, Weston.
- Johnson, C. Edwin, . . . Teacher of manual training, Cincinnati, O.
- Johnson, Evelyn S., . . . Teacher of Art, University of Porto Rico, Rio Piedras, P. R.
- Jones, Harriet G., . . . Teacher of drawing, Blackinton Grammar School, East Boston.
- Jones, Harry L., . . . Director of manual arts, Somerville.
- Judkins, William L., . . . Supervisor of drawing and manual training, Clinton; teacher of drawing, evening school, Boston.
- Kaula, William J., . . . Artist, 311 Fenway Studios, Boston.
- Kendall, H. H., . . . Architect, 93 Federal Street, Boston.
- Kenswil, Edwin F., . . . Instructor of drawing, Florida Agricultural and Mechanical College, Tallahassee, Fla.
- Kent, Winifred D., . . . Supervisor of drawing, Marion and Falmouth.
- Kenyon, Herbert T., . . . Supervisor manual training, North Attleboro.
- Ketchum, Edmund, . . . Instructor of manual arts, Belmont, Lexington; supervisor of drawing, Westminster and West Bridge-water.
- Kewer, Bertram P., . . . Teacher of manual training high school, Brockton.
- Kimball, Ruth G., . . . Supervisor of manual training, Memphis, Tenn.
- Kimber, Jena, . . . Teacher of drawing, Girls' high school, Atlanta, Ga.
- Kingsbury, Edward R., . . . Teacher of drawing, English High School and evening drawing schools, Boston.
- Kintz, Josephine, . . . Supervisor of drawing, Medford.
- Kilby, Barbara, . . . Supervisor of drawing, Harvard, Wilmington and Bolton.
- Klar, Walther H., . . . Director of drawing and manual training, Training School, Greenfield.
- Knapp, Charles R., . . . Director of manual arts, Atlantic City, N. J.
- Knowlton, Mary B., . . . Teacher, Perkins Institution for the Blind, South Boston.
- Lamb, L. Mortimer, . . . Animal painter, Stoughton.
- Lancaster, Catherine A., . . . Assistant to the Director of drawing, New York City.
- Lane, Georgiana L., . . . Teacher of drawing, Woodward Institute for Girls, Quincy.
- Lavers, Mary E., . . . Assistant supervisor of drawing, New York City.
- Lawrence, Archibald I., . . . Architect, Bethlehem, N. H.

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- Looney, Mary E., . Assistant teacher of drawing, Lawrence.
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- Lovell, Margaret, . Supervisor of drawing and manual training, Millbury and Oxford.
- Lowrey, Mabel E., . Supervisor of drawing, Wenham.
- Lynch, Anna L., . Supervisor of drawing and manual training, Dudley.
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- May, Stella, . Supervisor of drawing, Gloucester.
- McAuliffe, Anna D., . Supervisor of drawing, Palmer.
- McCausland, Bessie B., . Supervisor of drawing, Whitefield, N. H.
- McDermott, Mary J., . Supervisor of drawing, Alford, Richmond and West Stockbridge.
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- Morton, Helen F., . . . Supervisor of drawing, Haverhill.
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- Palmer, Laura E., . . . Art reference department, Library of Pratt Institute, Brooklyn, N. Y.
- Park, Chester B., . . . Supervisor of manual training, Greenfield.
- Parker, Frank G., . . . Mechanical draughtsman.
- Parmenter, L. Priscilla, . . . Illustrating artist, Brookline.
- Patch, H. Pauline, . . . Supervisor of drawing, Becket, Chester, Middlefield and Washington.
- Patrick, Mary L., . . . Supervisor of manual arts, Wellesley.
- Patten, Edith M., . . . Supervisor of drawing, Skowhegan and Madison, Me.
- Patten, Grace F., . . . Supervisor of drawing, Sterling, Bolton and Harvard.
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Perry, Mildred,	Supervisor of drawing, Camden and Rockland, Me.
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Perry, Walter S.,	Director, School of Fine and Applied Arts, Pratt Institute, Brooklyn, N. Y.
Perry, William H.,	Director of freehand department, Evening High School, Lynn.
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Ray, Arthur,	Director of manual arts, high school, Quincy.
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- Ripley, Grace W., . . . Teacher of industrial drawing, high school, Dorchester.
- Roberts, Gertrude (Mrs. Smith), Professor of drawing and painting; Instructor in design and decoration of textiles, Newcomb College, Tulane University, New Orleans, La.
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- Robinson, Florence O., . . Supervisor of drawing, Braintree.
- Robinson, William S., . . Landscape painter, New York City.
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- Rogers, Annie F., Supervisor of drawing, Akron, O.
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- Rogers, Margaret, Craftsman, 79 Chestnut Street, Boston.
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- Roos, Peter, Director of drawing, Cambridge.
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- Ruggles, E. Christabel, . Teacher of manual training, Taunton.
- Russell, Blanche A., . . . Teacher of drawing, Thomas Gardner School, Allston.
- Russell, Walter, Portrait painter, New York City.
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- Sanborn, Frederick C., . . Artist for Youth's Companion, Boston.
- Sanderson, Gertrude F., . Teacher of drawing, Lawrence Academy and Lowthrope School, Groton.
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- Sauer, Gertrude, Teacher of drawing, Andover.
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- Smith, Bernice C., . . . Director of art, Gardner.
- Smith, Bertha L., . . . Assistant supervisor of drawing, Waltham.
- Smith, Grace C., . . . Special teacher of industrial arts, Yarmouth and Brewster.
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- Smith, Horace Hale, . . . Mill architect, Bay State Building, Lawrence.
- Smith, May L. (Mrs. Dean), . . . Miniature portrait painter, Brookline.
- Solomon, Ruth, . . . Supervisor of drawing, Hyde Park district.
- Southworth, Grace E., . . . Supervisor of drawing, Stoughton.
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- Spofford, Nettie J., . . . Teacher of drawing, Pinkerton Academy, Derry, N. H.
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- Sturdy, Alice W., . . . Supervisor of drawing, Norton.
- Sullivan, Grace, . . . Teacher of drawing, Gaston School, South Boston.
- Sumner, Gretta A., . . . Architect, High Street, Boston.
- Swett, Marion K., . . . Supervisor of drawing, Woodstock, Vt.
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- Tilden, Bertha M., . . . Supervisor of drawing, Norwell and Scituate.
- Toohy, Genevieve M., . . . Assistant supervisor of drawing, Milford.
- Tousey, Maude R., . . . Illustrating artist.
- Townsend, Flora P. (Mrs. Little), . . . Supervisor of drawing and assistant in State Model School, Bridgewater.
- Tucker, Elizabeth, . . . Illustrating artist, St. Johns, N. B.
- Tuttle, Ernest W., . . . Supervisor of drawing and manual training, Walpole.
- Tyng, Griswold, . . . Illustrator, Fenway Studios, Boston.
- Valentic, Edward I., . . . Designer, with Murphy & Willson, stained glass manufacturers.
- Varney, Helen L., . . . Supervisor of drawing, Bellingham and Hopedale.
- Varnum, William H., . . . Director, School of Fine and Applied Arts, James Milliken University, Decatur, Ill.
- Vickery, Lilla M., . . . Teacher of drawing, University School, Cleveland, O.
- Vonnoh, Robert W., . . . Portrait artist, New York City.
- Walley, Frances, . . . Supervisor of drawing, Woburn.
- Warner, Annette J., . . . Principal of John Herron Art Institute, Indianapolis, Ind.
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- Watson, Ernest W., . . . Instructor of drawing, Pratt Institute, Brooklyn, N. Y.
- Whallay, Jessie M., . . . Instructor of drawing, training school for teachers, New York City.
- White, H. Dennison, . . . Ecclesiastical and general designing, 826 Colonial Building, Boston.
- Whiting, Almon C., . . . Artist.
- Whiting, Lillian V., . . . Supervisor of drawing, Brattleboro, Vt.
- Whitman, Katherine D., . . . Supervisor of drawing, Newport, R. I.
- Whitney, Charles Fred, . . . Director of drawing, State Normal School, Salem.
- Whittaker, Harriet, . . . Teacher of drawing, high school, Quincy.
- Whittier, Amy R., . . . Instructor, School of Education, University of Chicago.
- Wilder, Eleanor M., . . . Supervisor of drawing, Monson.
- Williams, Hermann W., . . . Supervisor of drawing, South Hadley.
- Wing, Albert B., . . . Teacher of manual training, Malden.
- Woodbury, Robert C., . . . Artist, Boston.
- Woodward, William, . . . Professor of drawing and painting, Tulane University, New Orleans, La.
- Wright, Elizabeth P., . . . Craftsman, Greenwood Avenue, Waltham.
- Young, Alice M., . . . Supervisor of drawing, Dover.

LIST OF STUDENTS.



LIST OF STUDENTS

WHO HAVE BEEN AWARDED DIPLOMAS BEGINNING JUNE, 1908.

- DIPLOMA NO. 1. CLASSES A AND B.
 DIPLOMA NO. 2. CLASSES A AND D.
 DIPLOMA NO. 3. CLASSES A AND C.
 DIPLOMA NO. 4. CLASSES A, B AND E.
 DIPLOMA NO. 5. CLASSES A, B, C, D AND F.
 DIPLOMA NO. 6. CLASS G. } Work in other classes having
 DIPLOMA NO. 7. CLASS H. } been completed.

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Adams, Carl H.,	-	-	-	-	10	-	-
Alden, Priscilla,	-	-	-	-	09	-	-
Aldrich, Edith M.,	-	-	-	-	10	-	-
Alexander, Florence,	-	-	-	-	10	-	-
Allan, Helen M.,	-	-	-	-	09	-	-
Allen, Ruby G.,	-	-	-	-	10	-	-
Amsden, Laura D.,	-	-	-	10	-	-	-
Avery, Susan,	-	-	-	-	10	-	-
Ayer, Edgar B.,	-	-	10	-	-	-	-
Ayer, Rachel W.,	-	-	-	-	09	-	-
Bailey, Abigail R.,	-	-	-	-	10	-	-
Baker, Eva M.,	-	-	09	-	-	-	-
Barnes, Josephine M.,	08	-	-	-	-	-	-
Barrett, Daisy I.,	-	-	-	10	-	-	-
Bartley, Nellie M.,	-	-	-	-	11	-	-
Beale, Louisa,	09	-	-	-	-	-	-
Bean, Myrtle A.,	-	-	-	-	11	-	-
Bellis, Daisy M.,	-	-	-	-	11	-	-
Bendin, Thyra S.,	-	-	-	-	09	-	-
Bernard, Lydia,	-	-	-	-	09	-	-
Bevan, Constance M.,	-	-	-	-	09	-	-
Bishop, Marjorie G.,	-	-	-	10	-	-	-
Bolam, Alice G.,	-	-	-	10	-	-	-
Bond, Mabel A. M.,	-	-	-	-	08	-	-
Booth, Augustus B.,	-	-	08	-	-	-	-
Breed, Edgar R.,	-	-	10	-	-	-	-
Brigham, Percy A.,	-	-	08	-	-	-	-
Brooks, Mary I.,	08	-	-	-	-	-	-
Brown, Florence L.,	09	-	-	-	-	-	-

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Brown, Kathryn E.,	-	-	-	-	08	-	-
Brown, Samuel E.,	11	-	-	-	-	-	-
Browne, Emily W.,	-	-	-	11	-	-	-
Browne, Margaret F.,	08	-	-	-	-	-	-
Brownell, Marjorie,	-	-	-	-	10	-	-
Buck, Ethel L.,	-	-	-	-	10	-	-
Buckle, Catherine E.,	-	-	-	-	11	-	-
Burr, Agnes C.,	-	-	-	-	08	-	-
Bush, Helen C.,	-	-	-	11	-	-	-
Butterfield, Amy L.,	-	-	-	-	08	-	-
Cain, Adolphus A.,	-	-	-	-	10	-	-
Callister, Elfrida V.,	-	-	-	-	10	-	-
Calef, Ina M.,	-	-	-	-	09	-	-
Cameron, Morley D.,	-	-	10	-	-	-	-
Carney, Margaret J.,	-	-	-	-	08	-	-
Carter, Alice A.,	-	-	-	-	10	-	-
Cate, Margaret,	-	-	-	-	09	-	-
Cauman, Ida,	-	-	-	-	11	-	-
Chamberlin, Fannie L.,	09	-	-	-	-	-	-
Chandler, Bertha M.,	-	-	-	11	-	-	-
Chard, Margaret A.,	-	-	-	-	10	-	-
Chase, Clara P.,	-	-	-	-	09	-	-
Claggett, Elva M.,	-	-	-	09	-	-	-
Conant, Marjorie J.,	-	-	-	08	-	-	-
Cook, Edna L.,	-	-	-	-	09	-	-
Cooper, Florence F.,	-	-	-	-	10	-	-
Courchene, William A.,	-	-	-	-	11	-	-
Crosby, Ethel M.,	09	-	-	-	-	-	-
Crosman, Ruth A.,	-	10	-	-	-	-	-
Crowley, Nella G.,	-	-	-	11	-	-	-
Cue, Harold J.,	-	-	-	11	-	-	-
Culver, Helen L.,	-	-	-	-	08	-	-
Cushing, Mabel M.,	10	-	-	-	-	-	-
Cushman, Amy D. R.,	-	-	-	-	10	-	-
Cutting, Enid A.,	-	-	-	-	11	-	-
Daggett, Emma S.,	-	-	-	-	10	-	-
Davis, Ronald F.,	10	-	-	-	-	-	-
Derby, Mary E.,	-	-	-	-	10	-	-
Deyman, Lillian L.,	-	-	-	-	11	-	-
Dodge Mary A.,	09	-	-	-	-	-	-
Dowd, Margaret M.,	-	-	-	-	08	-	-
Downes, Frances W.,	11	-	-	-	-	-	-
Driscoll, Agnes T.,	-	-	-	-	10	-	-
Dunham, Alice C.,	10	-	-	-	-	-	-
Dwyer, M. Ray,	-	-	08	-	-	-	-
Eastman, Marguerite,	-	-	-	-	11	-	-
Eastman, Mayna D.,	-	08	-	-	-	-	-
Eaton, Mary L.,	-	-	-	-	09	-	-
Edmands, Mary G. (Jacobs*),	-	-	-	-	09	-	-
Edwards, Grace V.,	-	-	-	-	08	-	-
Elkins, Alice G.,	-	-	-	-	11	-	-
Elliott, Bessie,	-	-	-	11	-	-	-
Elliott, Esther G.,	-	-	-	09	-	-	-
Ellsbree, Bessie E.,	08	-	-	-	-	-	-
Emery, A. Josephine,	-	-	-	-	08	-	-

* Marriage name.

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Enright, Flora L.,	08	-	-	-	-	-	-
Evans, Margaret H.,	08	-	-	-	-	-	-
Fales, Calista T.,	08	-	-	-	-	-	-
Farnham, Marion,	-	-	-	-	11	-	-
Fearing, Miriam C.,	-	-	-	-	11	-	-
Fillebrown, Annie M.,	-	08	-	-	-	-	-
Fischer, Sophie J. W.,	-	-	-	-	10	-	-
Fitzgerald, Margaret C.,	-	-	-	-	11	-	-
Fletcher, Marjorie F.,	-	-	-	-	10	-	-
Flye, Sarah L.,	-	-	-	-	10	-	-
Fowles, Hattie E.,	-	-	-	-	08	-	-
Fox, Edward A.,	10	-	-	08	-	-	-
Gale, Clara M.,	-	-	-	-	09	-	-
Gleason, May H. (Cain*),	-	-	-	-	10	-	-
Gough, Ruth F.,	-	-	-	-	10	-	-
Graves, Lutie J.,	-	-	-	10	-	-	-
Grigg, Harriet B.,	-	-	-	-	09	-	-
Grützbach, Amalie F. L.,	-	-	-	-	09	-	-
Hadley, Mary F.,	-	-	-	-	11	-	-
Hale, Alice G.,	-	-	-	-	08	-	-
Hall, A. Lula,	-	-	-	-	10	-	-
Hardy, Eva G.,	-	-	-	-	08	-	-
Harrington, Isabel,	-	-	-	-	09	-	-
Hathaway, Anna M.,	-	-	-	10	-	-	-
Hathaway, Edith M.,	-	-	-	-	11	-	-
Herlihy, Richard J.,	09	-	-	-	-	-	-
Hibbard, Aldro T.,	09	-	-	-	-	-	-
Hillman, Mary S.,	-	-	-	-	10	-	-
Hilton, Mary E.,	-	-	-	10	-	-	-
Hirst, Isabella M.,	-	-	-	-	10	-	-
Hodnett, Sarah,	-	-	-	-	11	-	-
Holman, Grace H.,	-	-	-	-	11	-	-
Houghton, Rosalind L.,	-	-	-	-	09	-	-
Howard, John J.,	-	-	-	-	10	-	-
Hubbard, Ethel G. (Cook*),	-	-	-	-	09	-	-
Hunt, Alice E.,	-	-	-	09	-	-	-
Huntington, Linda J. (Howard*),	-	-	-	-	09	-	-
Hutchinson, Helen S.,	-	-	-	-	08	-	-
Jacobs, Harry W.,	-	-	-	-	09	-	-
James, M. Gertrude,	-	-	-	-	10	-	-
Johnson, Karl E.,	08	-	-	-	-	-	-
Jones, Clara L.,	-	-	-	11	-	-	-
Jørgensen, Elizabeth M.,	11	-	-	-	-	-	-
Kenswil, Edward F.,	-	-	10	-	-	-	-
Kewer, Bertram P.,	-	-	09	-	-	-	-
Killam, Alice P.,	-	-	-	11	08	-	-
Kimball, Ruth G.,	-	-	-	-	09	-	-
Knapp, Arthur C.,	-	-	-	11	-	-	-
Knight, Adah P.,	-	-	-	-	09	-	-
Lane, Helen P.,	-	-	-	-	11	-	-
Leavitt, Polly M.,	-	-	-	08	-	-	-
Leister, Irene M.,	-	-	-	-	10	-	-
Lemon, Anna M.,	-	-	-	-	09	-	-
Lemp, Lillie A.,	-	-	-	09	-	-	-
Lewis, Bertha,	-	-	-	-	10	-	-

* Marriage name.

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Locke, Beulah,	-	-	-	10	-	-	-
Looney, Mary E.,	-	-	-	-	10	-	-
Lopaus, Mollie G.,	-	-	-	-	08	-	-
Loring, Laurence F.,	-	-	-	-	09	-	-
Lovell, Margaret,	-	-	-	-	09	-	-
Lovell, Miriam,	-	-	-	-	10	-	-
Mabie, Charles H. R.,	-	-	-	-	08	-	-
Magullion, Katharine A.,	-	-	-	09	-	-	-
Masson, Margaret A.,	-	-	-	10	-	-	-
McAuliffe, Anna D.,	-	-	-	-	10	-	-
McCausland, Bessie B.,	-	-	-	-	10	-	-
McDermott, Mary J.,	-	-	-	-	09	-	-
McIntyre, Marion I.,	-	-	-	-	09	-	-
Mellen, Eleanor M.,	-	-	-	-	09	-	-
Mendum, Emeline O.,	-	-	-	-	09	-	-
Merchant, Edith C.,	-	-	-	-	09	-	-
Merriam, Ruth B.,	-	-	-	-	10	-	-
Miller, May,	-	-	-	-	10	-	-
Mills, Lula E.,	-	-	-	-	10	-	-
Moxcey, Gladys E.,	-	-	-	-	08	-	-
Nash, Alice M.,	-	-	-	-	10	-	-
Nason, Gertrude J.,	08	-	-	-	-	-	-
Newhall, Nina J.,	-	-	-	-	11	-	-
Nichols, Fred W.,	-	-	-	-	10	-	-
Noble, Madeline,	-	-	-	-	08	-	-
O'Brien, Harriet L.,	10	-	-	-	-	-	-
O'Connor, Elizabeth K.,	-	-	-	09	-	-	-
O'Keefe, Philip T.,	-	-	-	08	-	-	-
O'Loughlin, Gertrude F.,	-	-	-	10	-	-	-
Otis, Berenice,	-	-	-	10	-	-	-
Packard, Herbert W.,	08	-	-	-	-	-	-
Paeff, Bessie,	-	-	-	-	11	-	-
Park, Chester B.,	-	-	09	-	-	-	-
Parker, Ethel N.,	-	-	-	-	08	-	-
Patch, H. Pauline,	-	-	-	-	08	-	-
Patten, Edith M.,	-	-	08	-	-	-	-
Peavey, Bernice F.,	-	-	-	11	-	-	-
Peck, Ruth W. H.,	-	-	-	10	-	-	-
Perry, Charles A.,	-	-	08	-	-	-	-
Peterson, Daisy F.,	-	-	-	-	11	-	-
Philbrick, Otis A.,	11	-	-	-	-	-	-
Pilsbury, Alice C.,	-	-	-	-	09	-	-
Pinkham, M. Grace,	08	-	-	-	-	-	-
Plantinga, Albert O.,	-	-	11	-	-	-	-
Pooke, Marion L.,	08	-	-	-	-	-	-
Potter, Prudence W.,	-	-	-	09	-	-	-
Power, Margaret E.,	-	-	-	-	08	-	-
Pownall, Isla L.,	-	-	-	-	09	-	-
Preble, Grace A.,	-	-	-	-	09	-	-
Rand, Adeline E.,	08	-	-	-	-	-	-
Randel, Andreas,	08	-	-	-	-	-	-
Reaveley, Catherine,	-	-	-	-	10	-	-
Richardson, Isa M.,	-	-	-	-	08	-	-
Risdon, Florence J.,	-	-	-	-	10	-	-
Robinson, Florence O.,	-	-	-	-	09	-	-

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Rogers, Anna M.,	-	-	-	-	11	-	-
Rose, Clarissa,	09	-	-	-	10	-	-
Ruggles, Edith C.,	-	-	08	-	-	-	-
Russell, Florence H.,	-	-	-	-	09	-	-
Safford, Florence E.,	-	-	-	-	09	-	-
Sargent, L. Helen,	-	-	-	-	09	-	-
Sauer, Gertrude E.,	-	-	-	-	11	-	-
Sawin, Katharine M.,	11	-	-	-	-	-	-
Schoenfuss, Elsie,	-	-	-	10	-	-	-
Searle, Lillian J.,	-	-	-	-	11	-	-
Shattuck, Bernard W.,	-	-	-	-	10	-	-
Shaw, Bertha A.,	-	-	-	-	09	-	-
Sherinyan, Elizabeth,	-	-	-	-	11	-	-
Sinnett, Edith,	-	-	-	-	09	-	-
Silvia, Mary R.,	11	-	-	-	-	-	-
Smith, Gertrude B.,	10	-	-	-	-	-	-
Smith, Ida V.,	10	-	-	-	-	-	-
Solomon, Ruth,	-	-	-	-	11	-	-
Stanley, Lillian E.,	-	-	-	09	-	-	-
Staples, Bernice E.,	-	-	-	-	10	-	-
Stephens, Alice H.,	-	-	-	10	-	-	-
Stewart, Daniel R.,	-	-	-	-	11	-	-
Story, Addie E.,	-	-	-	11	-	-	-
Swett, Marion K.,	-	-	-	-	11	-	-
Taylor, Alice T.,	-	-	-	10	-	-	-
Thayer, Alvin D.,	-	-	-	-	10	-	-
Tilden, Bertha M.,	-	-	-	-	11	-	-
Tucker, Sarah W.,	-	-	-	-	11	-	-
Tuttle, Ernest W.,	-	-	11	-	-	-	-
Underhay, Mary G. (Packard *),	-	-	-	-	09	-	-
Valentic, Edward I.,	11	-	-	-	-	-	-
Vining, Ola de E.,	-	-	-	10	-	-	-
Walley, Frances,	-	-	-	-	09	-	-
Warren, Elizabeth B.,	-	-	-	11	-	-	-
Washburn, S. Annette,	08	-	-	-	-	-	-
Webber, Ruth B.,	-	-	-	10	-	-	-
Webster, Olive C.,	-	-	-	-	10	-	-
Wells, Eleanor,	-	-	-	11	-	-	-
Wilder, Eleanor M.,	-	-	-	-	11	-	-
Willard, Mabel V.,	-	-	-	-	10	-	-
Willard, Maude B.,	11	-	-	-	-	-	-
Winter, Alvan J.,	-	-	08	-	-	-	-
Woll, Elsie M. S.,	-	-	-	-	11	-	-
Woodbury, Marjorie C.,	-	-	-	10	-	-	-

* Marriage name.

MASSACHUSETTS NORMAL ART SCHOOL

FORTY-FIRST ANNUAL CIRCULAR
AND CATALOG



THE SCHOOL YEAR OF 1913-14

The Commonwealth of Massachusetts
STATE BOARD OF EDUCATION
Department of Art Education

MASSACHUSETTS NORMAL ART SCHOOL

CORNER NEWBURY AND EXETER STREETS, BOSTON

CIRCULAR AND CATALOG
FOR THE FORTY-FIRST YEAR
1913 - - - - 1914



Wright & Potter Printing Co., State Printers
Boston

APPROVED BY
THE STATE BOARD OF PUBLICATION.

INDUSTRIAL ART EDUCATION IN MASSACHUSETTS

“Every branch of manufacture in which the citizens of Massachusetts are engaged requires, in the details of the processes connected with it, some knowledge of drawing and other arts of design on the part of the skilled workmen engaged.”

From the petition to the Legislature of 1869, asking provision for instruction in industrial art.

This broad-minded and far-reaching petition of observant men of affairs sought to train industrial art leaders for the promotion of Massachusetts' manufactures. Herein was initiated one of the first movements for industrial education as we know it to-day; by this was provision made for the fostering of definite vocational guidance; and thus was enunciated the doctrine that the industrial supremacy of Massachusetts is largely dependent upon her ability to couple the power of taste in industrial art to her exceptional skill of hand.

The Legislature, by an act passed May 16, 1870, made instruction in drawing obligatory in the public day schools, thus laying the foundation for more discriminating demand for tasteful industrial productions. Cities and towns containing more than ten thousand inhabitants were required to make provision in night schools for free instruction in industrial drawing for mechanics and artisans, in the thought of providing for a more artistic, and consequently more remunerative, power of production. These enactments established the principle of vocational guidance, for the extension of these efforts provided for the discovery of exceptional artistic power otherwise lying dormant and overlooked among the people at large.

To crown these foundations, the Legislature of 1873 passed a resolve providing for the establishment of the Massachusetts Normal Art School, a solely professional and vocational institution, dedicated to the training of competent leadership in industrial art.

STATE BOARD OF EDUCATION

ESTABLISHED 1837

Ex-Officio

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HIS HONOR, DAVID I. WALSH

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MRS. ELLA LYMAN CABOT,	. . .	<i>Boston.</i>
SIMEON B. CHASE,	. . .	<i>Fall River.</i>
LEVI L. CONANT, Ph.D.,	. . .	<i>Worcester.</i>
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FREDERICK W. HAMILTON, D.D., LL.D.,	. . .	<i>Boston.</i>
PAUL H. HANUS, LL.D.,	. . .	<i>Cambridge.</i>
CLINTON Q. RICHMOND, A.B.,	. . .	<i>North Adams.</i>

Commissioner of Education

DAVID SNEDDEN, Ph.D.

Room 500, Ford Building, 15 Ashburton Place, Boston.

Deputy Commissioner

WILLIAM ORR, A.M.,	. . .	<i>Boston.</i>
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Agents

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CHARLES R. ALLEN,	. . .	<i>Boston.</i>
RUFUS W. STIMSON,	. . .	<i>Boston.</i>
CLARENCE D. KINGSLEY,	. . .	<i>Boston.</i>
WALTER I. HAMILTON,	. . .	<i>Boston.</i>
EDWARD C. BALDWIN, <i>Business Agent</i> ,	Room 500, Ford Building, Boston.	

OFFICERS OF INSTRUCTION AND ADMINISTRATION

1913-14

JAMES FREDERICK HOPKINS, *Director.*
DIRECTOR OF ART EDUCATION FOR MASSACHUSETTS.

- GEORGE H. BARTLETT, *Principal, Emeritus.*
Arts of Lithography and Modern Processes of Reproductive Engraving. (Graphic Arts IV.).
- LUCY D. TAYLOR, INSTRUCTOR IN CHARGE OF DEPARTMENT OF APPLIED ARTS IN PUBLIC SCHOOLS. (I).
General Methods; Psychology; Educational Principles; Supervision.
- VESPER L. GEORGE, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF APPLIED DESIGN AND INTERIOR DECORATION. (II).
Decorative and Structural Design.
- CYRUS E. DALLIN, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF MODELING AND SCULPTURE. (III).
Modeling from Antique and Life; Composition in Relief and the Round.
- JOSEPH R. DeCAMP, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF DRAWING AND PAINTING. (V).
Painting (Oil), Portrait and Figure.
- GEORGE JEPSON, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF MECHANICAL DRAFTING. (VI).
Mechanical Drawing; Descriptive Geometry; and Laboratory Work in Mechanic Arts.
- ALBERT S. KENDALL, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF ARCHITECTURAL DRAFTING. (VII).
Building Construction; Architectural Drawing and Design; Applied Mechanics.

- FREDERICK M. WILDER, . INSTRUCTOR IN CHARGE OF ASSOCIATE
DEPARTMENT OF WOOD WORKING.
(IX).
Construction in Wood: Shop Work;
Methods.
- LAURIN H. MARTIN, . . INSTRUCTOR IN CHARGE OF DEPART-
MENT OF METAL WORK AND JEWELRY.
(X).
Applied Design and Laboratory
Methods in Metal Work and Jew-
elry.
- ALBERT H. MUNSELL, . . Lecturer on Artistic Anatomy.
- ANSON K. CROSS, . . . Freehand and Instrumental Perspec-
tive.
- ANNIE E. BLAKE, . . . Modeling and Casting; Design in
Relief and the Round.
- EDWARD W. D. HAMILTON, Figure from Life.
- ERNEST L. MAJOR, . . . Painting (Oil), Values, and Color in
Still Life.
- RICHARD ANDREW, . . . Costume Model; Antique Figure and
Composition.
- ETHEL G. BARTLETT, . . Values (Charcoal) and Light and Shade
in Still Life.
- ROSS TURNER, . . . Painting (Water-color), Color in Still
Life. Plant Form and Floral Studies
for Design.
- ANNA M. HATHAWAY, . . Elementary Design. Still Life, Plant
Form and Landscape in Pencil.
- ISABELLA T. DAMRELL, . Secretary to the Director and In-
structor in Business Methods.
- AMY RACHAEL WHITTIER, . Critic Teacher; Crafts; Specific
Methods.
- ELIZABETH H. BURNHAM, : *Preceptress.*
- GERTRUDE M. LEWIS, . . *Curator and Librarian.*
- DANIEL O. BREWSTER, . *Assistant Curator.*

The names of the instructors and lecturers for 1913-14
are printed in the order of the departments of instruction,
and then in the order of appointment.

ADMISSION TO THE MASSACHUSETTS NORMAL ART SCHOOL.

Candidates for admission to the Massachusetts Normal Art School must meet six requirements:

Seventeen years of age, if young men, and sixteen years of age, if young women. (See Note 1 of Board of Education Requirements.)

Physical fitness to undertake the contemplated course of study. (See Note 2.)

Good moral character. (See Note 3.)

High standing in scholarship. (See Note 4.)

Proficiency in drawing. (See Note 5.)

Serious professional or vocational purpose toward training for industrial art leadership.

STATE BOARD OF EDUCATION REQUIREMENTS FOR ADMISSION TO MASSACHUSETTS NORMAL SCHOOLS.

Under date of January 1, 1913, the State Board of Education issued the following circular of requirements for admission to Massachusetts normal schools. These requirements cover every condition for admission to the Massachusetts Normal Art School, as will be seen by the notes printed in the margin and referring back to the conditions listed on the opposite page.

I. Candidates for admission to a Massachusetts State normal school must have attained the age of seventeen years, if young men, and sixteen years, if young women (for admission to the Household Arts Course at the Framingham Normal School, an age of at least eighteen years is required); must be free from diseases or infirmities which would unfit them for the office of teacher; and must present certificates of good moral character. They must also submit detailed records of scholarship from the principal of the high school, or other school in which preparation has been made, showing the amount of time given to individual subjects and the grade therein, and such additional evidence of qualifications for the calling of a teacher as the Board of Education may require.

Note 1—Age

Note 2—Physical fitness

Note 3—Character

Note 4—Scholarship

II. A candidate for admission as a regular student to a general course must present a diploma of graduation from a high school, or its equivalent, and, in addition, offer by examination or certificate satisfactory evidence of preparation in the following subjects for a total of 14 units. A unit represents a year's study in any subject in a secondary school, constituting approximately one quarter of a full year's work.

A. *Prescribed subjects.* Three units.

(1) English literature and composition, 3 units.

B. *Elective subjects.* At least 7 units from the following subjects:—

- | | | | | | | |
|---------------------------|---|---|---|---|---|---------------|
| (2) Algebra, | . | . | . | . | . | 1 unit. |
| (3) Geometry, | . | . | . | . | . | 1 unit. |
| (4) History, | . | . | . | . | . | 1 or 2 units. |
| (5) Latin, | . | . | . | . | . | 2 to 4 units. |
| (6) French, | . | . | . | . | . | 2 or 3 units. |
| (7) German, | . | . | . | . | . | 2 or 3 units. |
| (8) Drawing, ¹ | . | . | . | . | . | 1 unit. |
| (9) Physics, | . | . | . | . | . | 1 unit. |

¹ Half units in these subjects will also be accepted.

-
- | | | |
|------|--|---------------|
| (10) | Chemistry, | 1 unit. |
| (11) | Biology, Botany or Zoölogy, ¹ | 1 unit. |
| (12) | Physical Geography, ¹ | 1 unit. |
| (13) | Physiology and Hygiene, ¹ | 1 unit. |
| (14) | Stenography, | 1 or 2 units. |
| (15) | Domestic Science or Manual Training, | 1 unit. |
| (16) | Commercial Geography, ¹ | 1 unit. |
| (17) | Arithmetic, ¹ | 1 unit. |
| (18) | Bookkeeping, | 1 unit. |

For the present, the topics included within the foregoing subjects will be such as are usually accepted by Massachusetts colleges for entrance. The outlines submitted by the College Entrance Examination Board (Sub-station 84, New York City) will be found suggestive by high schools.

For admission to the Massachusetts Normal Art School, a special examination in drawing will be required, in addition to the above. **Note 5—Proficiency in Drawing**

C. *Additional subjects.* At least 4 units from any of the foregoing subjects, or from other subjects approved by the secondary school towards the diploma of graduation of the applicant. Work in any subject approved for graduation, in addition to that for which credit is secured by examination or certification, may count towards these 4 units.

III. *Examinations.* Each applicant for admission, unless exempted by the provisions of Sections IV and V, must pass entrance examinations required under "A" and "B." Examinations in these subjects will be held at each of the normal schools in June and September of each year (examinations for the Massachusetts Normal Art School are held only in September). Candidates applying for admission by examination must present credentials or certificates from their schools to cover the requirements under "C," and will not be given examinations in these subjects.

IV. *Division of examinations.* Candidates for admission to the normal schools may take all of the examinations at once, or divide them between June and September. If the examinations are divided, the candidate will receive no credit for the first examination, unless he secures by examination or certification a total of at least 5 of the 10 units required. Examinations cannot be divided between different years.

V. *Admission on certificates.* Candidates from public high schools which are on the certificate list of the New England

¹ Half units in these subjects will also be accepted.

College Entrance Certificate Board may be exempted by the principal of the normal school from examination in any of the subjects under "A" and "B" in which the principal of the high school shall certify that the applicant, in accordance with the practice of the high school, is entitled to certification to a college in the New England College Certificate Board. Candidates from public high schools approved for this purpose by the Board of Education may be exempted by the principal of the normal school from examination in any subjects under "A" and "B" in which the applicant has a record of B, or 80 per cent., in the last year in which such subject has been pursued, and when the principal of the high school states that the work of the applicant entitles him to certification. Credits secured by any candidate from the Board of Regents of the State of New York, or for admission to any college in the New England College Certificate Board, either by examination or certification, or in the examinations of the College Entrance Examination Board, shall be accepted towards the total of 10 units under "A" and "B." In addition to units granted by certification, candidates must present credentials for subjects under "C."

VI. *Admission as special students.* Graduates of normal schools and colleges and persons with satisfactory experience in teaching may be admitted as special students to all courses, under such regulations as the Board may prescribe. Applicants with satisfactory teaching experience may be admitted to the one year's course without examination or other requirements.

VII. *Admission to special courses.* Persons possessing qualifications for the pursuit of work offered in special courses may be admitted as special students under such regulations as the Board may prescribe.

BOARD OF EDUCATION,

FORD BUILDING, BOSTON, MASS.

January 1, 1913.

HOW CANDIDATES ARE ADMITTED TO THE MASSACHUSETTS NORMAL ART SCHOOL.

Candidates desiring to be admitted to the Freshman Class of the Massachusetts Normal Art School in September, 1913, should conform to the following conditions of entrance:

- (a) Every candidate must present a certificate from a reliable physician stating that he or she is physically fitted to undertake the contemplated course of study, and giving information as to any physical weakness the candidate may have. This is in accordance with the vote of the State Board of Education, March 7, 1901, which was ordered to be printed in the catalog of all the State normal schools. "That the visitors of the several normal schools be authorized and directed to provide for a physical examination of candidates for admission to the normal schools, in order to determine whether they are free from any disease or infirmity which would unfit them for the office of teacher, and also to examine any student at any time in the course, to determine whether his physical condition is such as to warrant his continuance in the school."
- (b) Every candidate must present a letter from some well-known person in the city or town of residence certifying to good moral character.
- (c) Every candidate must secure from the Massachusetts Normal Art School official blanks of the Massachusetts Board of Education entitled "Recommendation of Applicant for Admission to the State Normal Schools." These two blanks, an original and a duplicate, representing two copies of the recommendation, must be filled out, signed by the principal or other officer of the school in which preparation has been made, and forwarded to the Massachusetts Normal Art School.

The certificates of physical fitness, good moral character, and standing in scholarship mentioned above under (a), (b) and (c) should be forwarded to the "Director, Massachusetts Normal Art School, Newbury and Exeter Streets, Boston, Mass.," if possible, during June. Should it be impossible to complete these details thus early, they may be forwarded during the summer or in September before the 22d. Students will be admitted to the examination in drawing (See Note *d*), if the above papers are not all on file; but it is highly desirable for and decidedly advantageous to every student to file these papers before the summer vacation.

- (d) The special examination in drawing required for admission to the Massachusetts Normal Art School, in addition to high standing in scholarship, will be held in the school building, corner of Newbury

and Exeter Streets, Boston, on September 27, 1913, at 9 A.M.
The subjects of the examination are as follows:

Outline from group of objects.

Outline from cast of ornament.

Freehand sketch from a detail of machinery.

Materials for examination are supplied by the school free of cost.

The number of students that may be enrolled in the Massachusetts Normal Art School is positively limited. Admission to the Freshman Class is based, other things being equal, upon proficiency in drawing. Those candidates who pass all requirements, but whose admission would cause the enrollment to exceed the school limit, are placed upon the waiting list and admitted as vacancies occur.

TUITION.

Tuition is free to pupils whose parents reside within the State.

Providing there is room in the school, applicants from other States, who can meet the conditions of admission stated above, will be enrolled as pupils upon the payment of fifty dollars per term.

INCIDENTAL FEE.

The "incidental fee" of five dollars per term, formerly collected, is now abolished. In place of these fees students will be expected to provide all materials, easels, etc., and make good all damage to school property. (See pages 41 and 42.)

STUDENT BOARD.

The school has no dormitories and can furnish only very general information concerning boarding places.

COURSES OF INSTRUCTION

The school is organized into departments of instruction, offering for the school year of 1913-14 the following definite elective courses, training through four years' work for industrial art leadership.

APPLIED ARTS IN PUBLIC SCHOOLS . DEPT. I

Presentation of Applied Art subjects in classroom and workshops.

APPLIED DESIGN AND INTERIOR DECORATION

DEPT. II

General and Specialized Design, and Methods of Application.

MODELING AND SCULPTURE . . . DEPT. III

Appreciation of Form, and Professional Craftsmanship.

GRAPHIC ARTS DEPT. IV

Technique and Processes in Illustrative, Photographic, and Printing Arts.

DRAWING AND PAINTING DEPT. V

Drawing and Painting the Figure.

MECHANICAL DRAFTING DEPT. VI

Technique, Design, and Methods of Shop Drafting.

ARCHITECTURAL DRAFTING DEPT. VII

Technique, Construction, and Methods of Architectural and Structural Drafting.

IRON WORKING (ASSOCIATE DEPT.) . . . DEPT. VIII

Technique and Methods of Iron Working, Forging, Bench Work, and Machine Tool Practice.

WOOD WORKING (ASSOCIATE DEPT.) . . . DEPT. IX

Technique and Methods of Wood Working, Turning, Furniture and Cabinet Work, Pattern Making, and Carving.

METAL WORK AND JEWELRY DEPT. X

Technique and Methods of Coppersmithing, Silversmithing, Enameling, and Jewelry.

COSTUME DESIGN DEPT. XII

Technique, Methods, and Combinations in Costume Production.

Instruction in all courses consists of studio, laboratory, and home work practice, lectures, research, and practical apprentice experience in educational and industrial establishments. Students of all courses pursue, throughout their Freshman Year, the same scheme of general training.

The overcrowded condition of the school building, with the inadequate equipment therein, prevents the offering at this time of the courses on TEXTILE DESIGN (ASSOCIATE DEPT.), DEPT. XI., and CERAMIC ARTS, DEPT. XIII.

The work of any or all of the above departments must not be understood to in any way attempt the duplication of courses in schools of technology, trade or textile schools, or their successful training for executive engineering efficiency. The original and only purpose of the Massachusetts Normal Art School is to train teachers and industrial art workers. It is hoped that in the near future more complete facilities will be provided in all departments, particularly in laboratory and shop equipment, in order to accomplish this normal work in practical fashion.

That these provisions for increased usefulness may be speedily accomplished has been the hope of the Faculty, alumni and student body since the Institute held April 12, 1912, under the direction of the Board of Education at the school. At this meeting it was announced in behalf of the Board that it was the most earnest purpose of the Board of Education to recommend to the Legislature that the Massachusetts Normal Art School be provided with a new site, new buildings, and new and adequate equipment for its work.

ENTERING STUDENTS

Students entering the school from widely varying high schools, and from equally varying courses therein, from the uncertain power of the teaching profession, industrial, commercial, or home life, represent conditions which for a long time, if not always, are bound to bring together a body of Freshman students who must be developed into reasonably uniform power of expression.

The immaturity of some of these students, together with the lack of opportunities to develop a breadth of view concerning a proper choice of vocation upon the part of many others who enter, suggests the wisdom of utilizing the Freshman Year, not only as a period of well-balanced general training, but as a time of observation as well, during which, under the eyes of the School Faculty, special aptitudes may be noted, and personal preferences may be confirmed.

The experience of the school in endeavoring to establish standards, eliminate non-serious workers, prevent a waste of effort and resources through the training of misfits, together with the unanimous approval of a professional Faculty, justifies the establishment of a uniform, well-balanced general course for all students of the Freshman Year.

FRESHMAN YEAR

A year of general study, somewhat equivalent to that which has been known as "Class A," representing a uniform, well-balanced course of training given to all pupils entering the Massachusetts Normal Art School, and planned to prepare broadly for any departments of instruction which the school may offer.

Freehand and Instrumental Perspective.

Principles and applications of freehand perspective in sketching objects, interiors, exteriors, street scenes, and landscapes.

Elements of instrumental perspective.

12 hours a week and 2 hours' home work.

Mr. Cross.

Values (Light and Shade).

Drawing from still life, fruit or plant form, and ornament.

6 hours a week.

Miss Bartlett.

Color Values (Oil).

Still life, fruits, and flowers.

3 hours a week.

Mr. Major.

Design, Theoretical and Applied.

Principles of pure design.

Theory of color and its decorative application.

Analysis of plant form.

Practical problems in design and color.

3 hours a week and 3 hours' home work.

Miss Hathaway.

Modeling.

Modeling of ornament from casts, photographs, and nature.

3 hours a week.

Miss Blake.

Costume Model (Elementary).

Proportion and action of the costume model.

3 hours a week.

Mr. Andrew.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must not only obtain an average of 80% in all subjects, and must not fall below 75% in any subject, but must show particular aptitude, seriousness, and fitness for the vocational field selected, in order to enter any of the departments of instruction, commencing with the Sophomore Year.

APPLIED ARTS IN THE PUBLIC SCHOOLS

DEPT. I

The purpose of this course is to offer thorough training in drawing, design, color, and construction, together with practice in the adaptation of the details of these subjects to the needs of children in the public schools. Opportunities are given for practice teaching and departmental instruction under actual school-room conditions. The course offers the best of preparation for the intelligent conduct of applied arts in the schools of a town, union, or small community, and lays a broad foundation for future professional growth. The program of study is closely and definitely related to the courses outlined for applied design, modeling, graphic arts, drawing and painting, mechanical and architectural drafting and the associated subjects of iron and wood working, metal work and jewelry, and costume design.

FRESHMAN YEAR

A year of general study, equivalent to that which has been known as "Class A." (See pages 16 and 17.)

SOPHOMORE YEAR

Intermediate Design.(a) *Theory.*

Principles of historic design.

(b) *Materials.*

Study and adaptation of animal forms.

(c) *Application.*

Practical problems for borders, surface patterns, and panels in flat color and relief, mosaics, leaded glass, pottery, etc.

9 hours a week and 4 hours' home work.

Mr. George and Miss Hathaway.

Costume Model (Advanced).

Drawing the costume model from life and memory. (Historic costume.)

6 hours a week.

Mr. Andrew.

Antique Figure.

Drawing the antique for action and proportion.

3 hours a week.

Mr. Andrew.

Color.

Still life, fruit, flowers, and outdoor sketching.

6 hours a week.

Mr. Turner.

Modeling.

Ornament in relief and relief heads from the antique.

3 hours a week.

Miss Blake.

History of Industrial Art.

Architectural design and the relation of ornament and sculpture.

1½ hours a week and 3 hours' home work.

Director's lectures.

Instrumental Perspective.

Principles and applications to furniture, interior decoration, and indoor effects.

1½ hours a week and 2 hours' home work.

Mr. Cross.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Junior Year.

(Reprint from former Catalogs.)

JUNIOR YEAR

Drawing from the antique, painting from still life, and artistic anatomy. Construction, wood work. Examinations will be given during the first week in June to all pupils who desire to enter the Senior Year.

SENIOR YEAR

PRACTICE TEACHING AND SUPERVISION

Review and adaptation of the work of the Freshman, Sophomore, and Junior years to the needs of children in the public schools:

(a) review of principles, (b) consideration of the purpose of the work,
(c) methods.

- I. Representation, freehand $\left\{ \begin{array}{l} a. \text{ Drawing, delineation.} \\ b. \text{ Painting.} \end{array} \right.$
- II. Drafting, drawing (delineation) $\left\{ \begin{array}{l} a. \text{ Instrumental.} \\ b. \text{ Freehand.} \end{array} \right.$
- III. Design.
- IV. Blackboard drawing.
- V. Color.
- VI. Shop work. $\left\{ \begin{array}{l} a. \text{ Wood.} \\ b. \text{ Leather.} \\ c. \text{ Metal.} \\ d. \text{ Enamel.} \\ e. \text{ Weaving: string, yarns, raffia,} \\ \quad \text{reed.} \\ f. \text{ Object making: paper, card-} \\ \quad \text{board.} \\ g. \text{ Modeling: clay.} \end{array} \right.$
 - A. Making of original objects of utility.
 - B. Repairing.
- VII. English composition.
- VIII. Educational principles and practice: a study of present conditions and their development.
- IX. Elementary psychology and pedagogy.
- X. Observation and practice teaching in the schools of Winchester.
- XI. Supervision in public schools.

EXAMINATIONS DURING COURSE OF STUDY

Daily credits must average 80% in each subject for passing.

EXAMINATIONS FOR DIPLOMA

Essay on assigned subject.
Object drawing.
Memory drawing.
Blackboard drawing.
Psychology $\left\{ \begin{array}{l} \\ \end{array} \right.$ applied.
Pedagogy $\left\{ \begin{array}{l} \\ \end{array} \right.$
Supervision.
History of education.

APPLIED DESIGN AND INTERIOR DECORATION DEPT. II

The purpose of this course is to offer thorough training in arrangement, color, and form through the study of motives of design derived from nature and the adaptation of principles observed in historic styles.

Opportunities are given for practice in the application of design to many forms of industry. The course offers fundamental preparation for professional service, and is definitely related to the courses outlined for training in teaching, modeling, graphic arts, drawing and painting, architectural drafting, forging, furniture construction, metal work and jewelry, and costume design.

FRESHMAN YEAR

A year of general study, equivalent to that which has been known as "Class A." (See pages 16 and 17.)

SOPHOMORE YEAR

Intermediate Design.

(a) Theory.

Principles of historic design.

(b) Materials.

Study and adaptation of animal forms.

(c) Application.

Practical problems for borders, surface patterns, and panels in flat color and relief, mosaics, leaded glass, pottery, etc.

9 hours a week and 4 hours' home work.

Mr. George and Miss Hathaway.

Costume Model (Advanced).

Drawing the costume model from life and memory. (Historic costume.)

6 hours a week.

Mr. Andrew.

Antique Figure.

Drawing the antique for action and proportion.

3 hours a week.

Mr. Andrew.

Color.

Still life, fruit, flowers, and outdoor sketching.

6 hours a week.

Mr. Turner.

Modeling.

Ornament in relief and relief heads from the antique.

3 hours a week.

Miss Blake.

History of Industrial Art.

Study of architectural design and the relation of ornament and sculpture.

1½ hours a week and 3 hours' home work.

Director's lectures.

Instrumental Perspective.

Principles and applications to furniture, interior decoration, and indoor effects.

1½ hours a week and 2 hours' home work.

Mr. Cross.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Junior Year.

(Reprint from former Catalogs.)

JUNIOR YEAR

Problems illustrating principles of design.

Experiments in color composition and harmony.

Copies of textiles, tiles, furniture, etc., from various periods.

Costume designing, study of materials with reference to economy.

Work in Arts and Crafts laboratory.

SENIOR YEAR

Study of historic ornament.

Designs for wall paper, textiles, leaded glass, furniture, book covers, posters, etc.

Figure composition: designs for decoration introducing the figure.

Interior decoration: designs for interiors, in color with wall decorations, furniture, and fixtures.

Costume designing: a waist, skirt, or other garment to be made by each student.

Work in Arts and Crafts laboratory.

EXAMINATIONS DURING COURSE OF STUDY

Artistic anatomy.

Paper on perspective.

Essay on the history of ornament.

Essay on the theory of color.

A design in accordance with a given proposition.

EXAMINATIONS FOR DIPLOMA

Theory of color.

Essay on the history of ornament.

A design in accordance with given proposition.

MODELING AND CASTING DEPT. III

The purpose of this course is to offer thorough training in modeling and casting through the study of ornament, the antique, and life. Opportunities are given for practice on commercial problems in the spirit of decorative modeling for architectural work, terra-cotta, stone carving, wood carving, etc., and for all methods of producing and finishing plaster casts. The course offers fundamental preparation for professional and commercial life as well as preliminary training for the courses in sculpture in any of the advanced art schools. The work of this department is definitely related to the courses outlined for training in teaching, graphic arts, drawing and painting, and costume design in details of training for appreciation of form. To the courses in applied design, architectural drafting, forging, wood working, or metal work and jewelry, it offers correlative work in training for finer technical craftsmanship.

FRESHMAN YEAR

A year of general study, equivalent to that which has been known as "Class A." (See pages 16 and 17.)

SOPHOMORE YEAR

Modeling.

Block hands and feet in the round, and relief heads from the antique.
12 hours a week.
Miss Blake.

Costume Model (Advanced).

Drawing the costume model from life and memory. (Historic costume.)
9 hours a week.
Mr. Andrew.

Values (Light and Shade).

Drawing from the antique figure and head.
6 hours a week.
Mr. Andrew.

History of Industrial Art.

Study of architectural design and the relation of ornament and sculpture.
1½ hours a week and 3 hours' home work.
Director's lectures.

Instrumental Perspective.

Principles and applications to outdoor and indoor effects.

1½ hours a week and 2 hours' home work.

Mr. Cross.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Junior Year.

(Reprint from former Catalogs.)

JUNIOR YEAR

Head from life.

Study from antique figure.

Figure composition.

SENIOR YEAR

Figure from life.

Original composition in accordance with a given proposition.

EXAMINATIONS DURING COURSE OF STUDY

Time sketch in clay from ornament.

Time sketch in clay from the antique.

Artistic anatomy.

Essay on the historic schools of sculpture.

Original design in relief.

EXAMINATIONS FOR DIPLOMA

Essay on the historic schools of sculpture.

Time sketches in clay.

Original design in relief.

GRAPHIC ARTS

DEPT. IV

The purpose of the courses of this department is to offer thorough training in drawing and the technique of illustration, the arts of lithography, and representative drawing for reproduction by engraving. Opportunities are given for practice in the various processes of these arts, as well as for the establishment of definite relations with commercial offices and printing houses.

The courses offer fundamental preparation for those undertaking illustration, engraving, and lithography and are definitely related to the courses outlined for training in teaching, applied design, architectural drafting (rendering), metal work and jewelry (catalog illustration), and costume design (illustration).

FRESHMAN YEAR

A year of general study, equivalent to that which has been known as "Class A." (See pages 16 and 17.)

SOPHOMORE YEAR

Costume Model (Advanced).

Drawing the costume model from life and memory. (Historic costume.)
9 hours a week.

Mr. Andrew.

Values (Light and Shade).

Drawing from the antique figure and head.
6 hours a week.

Mr. Andrew.

Modeling.

Block hands and feet in the round, and relief heads from the antique.
6 hours a week.

Miss Blake.

Medium.

Practice with commercial mediums, charcoal, oil, monochrome, chalks, India ink, gouache, and pen and ink.
6 hours a week.

History of Art.

Study of architectural design and the relation of ornament and sculpture.

Notes on costume.

1½ hours a week and 3 hours' home work.

Director's lectures.

Instrumental Perspective.

Principles and applications to outdoor and indoor effects.

1½ hours a week and 2 hours' home work.

Mr. Cross.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Junior Year.

JUNIOR YEAR

To be announced in Catalog of 1914-15.

SENIOR YEAR

To be announced in Catalog of 1915-16.

GRAPHIC ARTS DEPT. IV. (DIVISION H.)

TECHNICAL STUDY OF THE ART OF LITHOGRAPHY

MR. BARTLETT

Only students who have attained marked skill in representative drawing during their Freshman Year (see pages 16 and 17) are eligible to become members of this department. Those pupils who wish to undertake this work must pass a test examination.

SOPHOMORE YEAR

Lectures on the history and development of the various branches of the Art.

Methods of preparing stones and plates, acids, oils, gum, powders, solutions

— for what purposes they are used and how applied. Crayons and tusche — their ingredients, how used. Alpaca, chamois skin, steel scraper — how used. Exercises on paper with crayon, ink line, and stipple. Drawing on stone and zinc plates with crayon — rubbed and scraped tints, ink line work and stipple.

EXAMINATION FOR PROMOTION

JUNIOR YEAR

Lectures on the history and development of the hand and power presses — their construction and how operated.

Chemical analysis of colored lithographic inks and how they are used in combination for color effects in printing.

Transfer paper, how it is made — its use.

Transferring — how it is done.

Lay-out sheets, how made — purpose for which they are used.

Exercises in black and color work on stones and plates, mediums and methods of handling them in combination.

Keystones, offsets, texture stones, how made — their use.

Process of proving black and color work.

EXAMINATION FOR PROMOTION

SENIOR YEAR

Lettering and instrumental drawing on stones and plates — how to prepare instruments and brushes. Various branches of commercial work. Original designs in color made on paper by the pupils, and reproduced by them on stones and plates.

Exercises on stone in crayon portraiture, landscape, and ornament.

FINAL EXAMINATIONS

PUPILS WHO COMPLETE THIS COURSE IN A SATISFACTORY MANNER WILL BE AWARDED A DIPLOMA.

GRAPHIC ARTS DEPT. IV. (DIVISION G.)

REPRESENTATIVE DRAWING FOR REPRODUCTION
BY CHEMICAL ENGRAVING

MR. BARTLETT

Only students who have attained marked skill in representative drawing during their Freshman and Sophomore Year (see pages 16, 17 and 26) are eligible to become members. Those pupils who wish to join must pass a test examination.

JUNIOR YEAR

Lectures on the history, development, and technical manipulation of the modern processes for reproduction.

Exercises in pen-and-ink line drawing on Bristol board.

Exercises with ink, chalk, Chinese white and the scraper on prepared papers. Original designs by pupils in accordance with given propositions, adapted for reproduction from zinc plates.

EXAMINATION FOR PROMOTION

SENIOR YEAR

Lectures on the half tone and three-color process — how pen drawings should be made to obtain the best results in reproduction.

Exercises in pictorial art.

Exercises in drawing suitable to the various branches of commercial art (so called).

Original designs made by the pupils adapted for reproduction by chemical engraving.

Architectural and mechanical drawing and lettering.

FINAL EXAMINATION

PUPILS WHO COMPLETE THIS COURSE IN A SATISFACTORY MANNER WILL
BE AWARDED A DIPLOMA.

DRAWING AND PAINTING DEPT. V

The purpose of this course is to offer thorough training in recognition and expression of line, value, color, and form through drawing from life and painting the portrait and figure. Opportunities are also given for practice in outdoor sketching in color. The course offers fundamental preparation for portrait and figure painting in any of the advanced art schools, and is definitely related to the courses outlined for training in teaching, applied design, modeling, graphic arts, architectural drafting, metal work and jewelry, and costume design.

FRESHMAN YEAR

A year of general study, equivalent to that which has been known as "Class A." (See pages 16 and 17.)

SOPHOMORE YEAR

Costume Model (Advanced).

Drawing the costume model from life and memory. (Historic costume.)

9 hours a week.

Mr. Andrew.

Values (Light and Shade).

Drawing from the antique figure and head.

6 hours a week.

Mr. Andrew.

Color.

Still life, fruit, flowers, and outdoor sketching.

6 hours a week.

Mr. Major.

Modeling.

Block hands and feet in the round, and relief heads from the antique.

6 hours a week.

Miss Blake.

History of Industrial Art.

Study of architectural design and the relation of ornament and sculpture.

1½ hours a week and 3 hours' home work.

Director's lectures.

Instrumental Perspective.

Principles and applications to outdoor and indoor effects.

1½ hours a week and 2 hours' home work.

Mr. Cross.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Junior Year.

(Reprint from former Catalogs.)

JUNIOR YEAR

Drawing from the living model, painting from still life, and composition.

SENIOR YEAR

Painting from the living model, portraiture.

EXAMINATIONS FOR DIPLOMA

Essay on the historic schools of painting.

Time sketches in drawing and painting.

Original composition.

MECHANICAL DRAFTING DEPT. VI

The purpose of this course is to offer thorough training in mechanical drafting practice through programs planned to give insight into office methods, as well as to develop high technical drafting skill.

Opportunities are given for the establishment of definite relations with machine shop and drafting room establishments for practical work therein during a certain portion of the course.

The work of this department is definitely related to the courses outlined for training in teaching, graphic arts, iron working, and metal work.

FRESHMAN YEAR

A year of general study, equivalent to that which has been known as "Class A." (See pages 16 and 17.)

SOPHOMORE YEAR

Instrumental Drawing.

Projection, intersections, and the development of surfaces.

Mr. Jepson.

Machine Sketches.

Measured sketches from machine details.

Mr. Jepson.

Shop Drawings.

Drawings and tracings of measured machine details, dimensions, finishing marks, and lettering.

Mr. Jepson.

Shop Work.

Carpentry and pattern making.

Mr. Wilder.

Physics.

Mechanics.

Mathematics.

Review of algebra through quadratic equations, also plain geometry, for the derivation of principles of value in mechanical practice.

Business Correspondence.

Details of English composition studied in correct business forms and letters, filing and office practice.

Miss Damrell.

Time drawings and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Junior Year.

(Reprint from former Catalogs.)

JUNIOR AND SENIOR YEARS

Descriptive Geometry.

Illustration from lectures.

Intersection of solids, projection of shadows.

Machine Drawing.

Screws and their applications.

Wheels, spur and bevel gears, cams, etc.

Machine drawn from copy.

Machine drawn from measurements.

Practice in conventional coloring.

Forging, making, and tempering tools, etc.

Laboratory Work.

Work in mechanical laboratory and in pattern making.

EXAMINATIONS FOR DIPLOMA

Notes and sketches on subjects taught in the class, applied design.

ARCHITECTURAL DRAFTING DEPT. VII

The purpose of this course is to offer thorough training in architectural drafting practice and construction superintendence through programs of study planned to offer artistic training as well as sound knowledge of scientific principles. Opportunities are given for the establishment of definite observational relations with outside building activities and production plants.

The course offers fundamental preparation for drafting room service, and is definitely related to the courses outlined for training in teaching, applied design, modeling, graphic arts, forging, and wood working.

FRESHMAN YEAR

A year of general study, equivalent to that which has been known as "Class A." (See pages 16 and 17.)

SOPHOMORE YEAR

Instrumental Drawing.

Projection, intersections, surfaces, and shadows.

Mr. Jepson.

Studies in Construction.

Materials and processes of familiar building operations.

Mr. Kendall.

Elements of Architecture.

Forms and proportions of the classic orders, design and relation of details.

Mr. Kendall.

History of Industrial Art.

Study of architectural design and the relation of ornament and sculpture.

1½ hours a week and 3 hours' home work.

Director's lectures.

Costume Model.

Freehand sketches from life and memory. (Historic costume.)

3 hours a week.

Mr. Andrew.

Modeling.

Typical ornament and architectural details.

Miss Blake.

Instrumental Perspective.

Principles and applications to outdoor and indoor effects.

1½ hours a week.

Mr. Cross.

Construction Practice.

Joining, framing, and details of practical construction: wood sheds, tool houses, hen houses, bungalows, and cottages.

Mr. Wilder.

Business Correspondence.

Details of English composition studied in correct business forms and letters, filing and office practice.

Miss Damrell.

Mathematics.

Review of algebra through quadratic equations, also plain geometry, for the derivation of principles of value in architectural practice.

Mr. Kendall.

Time drawings and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Junior Year.

(Reprint from former Catalogs.)

JUNIOR AND SENIOR YEARS

Descriptive Geometry.

Illustration from lectures.

Intersections of solids, projection of shadows.

Architecture.

Studies of the orders.

Drawing from measurements.

Three designs in accordance with a proposition.

Three sketch designs.

Rendering in wash, pen and pencil.

Rendering in perspective.

Monograph in connection with history.

Applied mechanics and construction.

Final design (subject selected by the student), details, specifications and perspective.

EXAMINATIONS DURING COURSE OF STUDY

Papers on solid geometry and shadows.

Examination of laboratory work.

Examination on lecture notes and problems.

Notes on architectural history, with sketches.

Examinations in architectural history.

Essay on classic ornament, with sketches.

Examinations in applied mechanics and construction.

EXAMINATIONS FOR DIPLOMA

Essay on classic architecture and ornament.

Notes and sketches on subjects taught in the class.

Applied design.

IRON WORKING

(ASSOCIATE DEPT.)

DEPT. VIII

The purpose of the course pursued is to offer training in methods of iron working, forging, casting, and repairs. The work of this department is definitely associated and related to the courses outlined for training in teaching, applied design (forging), modeling (supports and fastenings), mechanical drafting, architectural drafting, wood working (pattern making), and metal work and jewelry (casting). The programs of this department are integral parts of the courses reprinted from former catalogs in the Junior and Senior years of the major departments.

WOOD WORKING

(ASSOCIATE DEPT.)

DEPT. IX

The purpose of the courses pursued is to offer training in methods and technique of wood working, turning, furniture and cabinet work, pattern making, and carving.

The work of this department is definitely associated and related to the courses outlined for training in teaching, applied design, modeling, mechanical drafting, architectural drafting, iron working, and metal work and jewelry (metal spinning).

The programs of this department are integral parts of the courses reprinted from former catalogs in the Junior and Senior years of the major departments.

METAL WORK AND JEWELRY DEPT. X

The purpose of this course is to offer training in methods of coppersmithing, silversmithing, enameling, and jewelry design and manufacture. Opportunities are given for practice in these crafts in the spirit of commercial as well as studio workshops. The course offers fundamental preparation for professional service, and is definitely related to the courses outlined for training in teaching, applied design, modeling, graphic arts (catalog illustration), drawing and painting (life), mechanical drafting, iron working (casting), and costume design (jewelry, fastenings, and trimmings).

FRESHMAN YEAR

A year of general study, equivalent to that which has been known as "Class A." (See pages 16 and 17.)

SOPHOMORE YEAR

Same as that outlined under Applied Design and Interior Decoration, Dept. II. (See pages 21 and 22.)

JUNIOR AND SENIOR YEARS

Integral parts of the courses reprinted from former catalogs. (See various departments.)

COSTUME DESIGN

DEPT. XII

The purpose of this course is to offer thorough training in technique, methods, combinations, and production in costume design. Opportunities are given for practice in commercial establishments during the progress of this course, which is also definitely related to the programs outlined for training in teaching, applied design, modeling (appreciation of form), graphic arts (costume illustration), drawing and painting (figure drawing), mechanical drafting (graphic methods of pattern development), architectural drafting (perspectives and backgrounds), and metal work and jewelry (fastenings, jewelry, and trimmings).

FRESHMAN YEAR

A year of general study, equivalent to that which has been known as "Class A." (See pages 16 and 17.)

SOPHOMORE YEAR

Costume Model (Advanced).

Drawing the costume model from life and memory. (Historic costume.)

9 hours a week.

Mr. Andrew.

Values (Light and Shade).

Drawing from the antique figure and head.

6 hours a week.

Mr. Andrew.

Modeling.

Block hands and feet in the round, and relief heads from the antique.

6 hours a week.

Miss Blake.

Medium.

Practice with commercial mediums, charcoal, oil, monochrome, chalks,

India ink, gouache, and pen and ink.

6 hours a week.

History of Art.

Study of architectural design and the relation of ornament and sculpture.

Notes on costume.

1½ hours a week and 3 hours' home work.

Director's lectures.

Instrumental Perspective.

Principles and applications to outdoor and indoor effects.

1½ hours a week and 2 hours' home work.

Mr. Cross.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Junior Year.

JUNIOR YEAR

To be announced in Catalog of 1914-15.

SENIOR YEAR

To be announced in Catalog of 1915-16.

POST GRADUATE STUDENTS

Students who have been graduated the previous June from any department may undertake post graduate study for one year, upon invitation of the director, subject to the governing regulations of the school.

Post graduate students will be called upon to serve as studio assistants, and may also be asked to aid in various helpful relations with the undergraduate student body. Such assignments must be understood to hold good for the one year only, and all such students must be prepared to retire at the end of the year, in order to give similar opportunities to members of the graduating class.

SCHOOL YEAR.

Entrance examinations for admission to the Freshman Class will be held at 9 A.M. on Saturday, September 27, at the Massachusetts Normal Art School, corner of Newbury and Exeter Streets.

Members of the Sophomore, Junior, Senior and Post Graduate classes must register on September 27 before 11 o'clock. The enrollment of the school is absolutely limited, and those who fail to register may find their names upon the waiting list.

The school will reorganize at 9 o'clock on Monday morning, September 29.

The year is divided into two terms. The first term will begin September 29, 1913, and end February 6, 1914. The second term will begin February 9, and end the latter part of June, 1914. The sessions are from 9 A.M. to 3.45 P.M., except Saturdays, with a recess of three quarters of an hour at noon.

Vacations and holidays are as follows: Columbus Day, Thanksgiving Day and the remainder of the week, Christmas recess (including New Year's Day), Washington's Birthday, Good Friday, Patriot's Day, one week beginning the second Tuesday in April, and Memorial Day.

SCHOOL GOVERNMENT

The rules, regulations, and discipline of the school are made as simple and purposeful as possible. Students should feel that the requirements are ordered with a view to the best progress of all concerned, and should therefore be loyally observed by every member of the school.

ATTENDANCE AND PROGRESS.

Students should be in the building, register attendance, secure and prepare all material, and be in position for work in studios, classrooms, or lecture rooms, promptly on the sounding of the warning bell at 8.55 A.M. Studio and classroom doors will close promptly at 9 o'clock, and only those students coming by train or from long distances by trolley are expected to claim admittance thereafter.

Students should return promptly to their desks or easels after the close of recess, on the striking of the bell at 12.45 o'clock.

Students absent one week without notice or excuse will lose their enrollment, can be reinstated only upon application to the director, and may find their places filled from the waiting list.

At the end of each term, students who have made little or no progress in their studies and also have shown an indifference to proper deportment or a disregard for punctuality will be retired from the school.

LOCKERS AND MATERIALS.

Each student is required to rent two lockers, one for materials, the other for hat and wraps. Payment of one dollar for this service must be made to the curator upon the opening of school in October, which amount will be refunded at the close of school in June, upon return of both keys. Two or more students cannot rent lockers in common.

All materials, drawing boards, portfolios, easels, etc. (of standard prescribed patterns) required by the students are to be provided at their expense.

All work must be put away before the students leave the building, and any work left about the studios, classrooms, or lecture rooms is liable to confiscation.

SCHOOL UNIFORM.

All students are required to provide themselves with smocks or working blouses of a type prescribed by the Faculty and of the uniform colors adopted: green for the Freshmen, brown for the Sophomores, gray for the Juniors, and blue (the school color) for the Seniors. Uniform sleeve devices are prescribed to show departments of instruction, class officers, etc., and the smocks or blouses are worn throughout all sessions of the school.

SCHEDULES OF INSTRUCTION.

Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted in the classrooms and studios. Students are required to meet these programs, must not expect admission to the classrooms or studios at other times, and may not claim the instructors' attention save during these specified periods.

STUDENTS' WORK.

Students will hand all work, when finished, to the instructor in charge. Work which most closely expresses the instructors' requirements outlined for the particular lessons or which represents the greatest student advancement will be displayed on the classroom screens for one week.

Material suitable for the annual exhibition will be retained and the balance returned to the students from time to time during the school year.

Such studies from the work of each pupil as the director may select will be retained for the use of the school, or for circulation and exhibition throughout Massachusetts by the Department of Art Education.

DAMAGE TO SCHOOL PROPERTY.

Any damage to school property must be made good by the student or students causing it. In case of failure to do this the amount of the damage will be assessed upon the members of the class during whose schedule the damage occurred. (See "Incidental Fee," page 13.)

TELEPHONE AND MAIL.

Students will not be called to the telephone during school sessions, and the school telephone is not to be used as a pay station.

It is suggested that students arrange to receive all mail at their homes.

LUNCH ROOM.

A lunch room has been provided in the building where students may eat lunches brought from home or purchased at the counter.

LIST OF POSITIONS

THE MASSACHUSETTS NORMAL ART SCHOOL ENDEAVORS NOT ONLY SUCCESSFULLY TO TRAIN ITS STUDENTS FOR LEADERSHIP IN INDUSTRIAL ART, BUT AIMS TO CO-OPERATE WITH EDUCATORS AND INDUSTRIAL WORKERS BY RECOMMENDATION OF THOSE GRADUATES BEST PREPARED TO UNDERTAKE REQUIRED WORK. APPLICATIONS FOR SUCH TEACHERS AND INDUSTRIAL ART WORKERS SHOULD BE ADDRESSED TO "DIRECTOR, MASSACHUSETTS NORMAL ART SCHOOL, NEWBURY AND EXETER STREETS, BOSTON."

ALL ADDITIONS AND CORRECTIONS FOR THE FOLLOWING LIST SHOULD BE SENT TO THE DIRECTOR, AND PAST PUPILS ARE EARNESTLY REQUESTED TO INFORM HIM OF ANY CHANGE OF POSITION.

SOME OF THE POSITIONS FILLED BY PAST PUPILS OF THE MASSACHUSETTS NORMAL ART SCHOOL.

[Past pupils of the Massachusetts Normal Art School are now supplying the instruction in drawing and manual training in over two hundred and twenty different towns and cities of the State and some thirty are teaching in the public schools of the city of Boston.]

Abbott, Katherine E.,	. Instructor of drawing, State Normal School, Farmington, Me.
Abels, Rose Helene, .	. Commercial designer, care of Suffolk Engraving Company, Boston.
Adams, Charles L., .	. Associate professor of drawing and descriptive geometry, Massachusetts Institute of Technology; principal, Evening Drawing School, Boston.
Adams, S. Herbert, .	. Sculptor, New York City.
Adams, W. Loring, .	. Instructor of drawing, St. Marks School, Southboro.
Aiken, Jennie T., .	. Supervisor of drawing, Danvers.
Alden, Priscilla, .	. Teacher of drawing, high school, Beverly.
Aldrich, Edith M., .	. Supervisor of drawing, North Attleboro.
Allan, Helen M., .	. Supervisor of drawing, Medfield and Norfolk.
Allbright, Celeste W.,	. Interior decorator, Boston.
Allen, A. Elizabeth, .	. Landscape painter, Turners Falls.
Allen, Elizabeth C., .	. Supervisor of drawing, Watertown.
Allen, Ruby M., .	. Teacher of drawing, high school, Hyde Park.
Andrew, Richard, .	. Portrait painter; instructor, Massachusetts Normal Art School, Boston.
Andrews, J. Winthrop,	. Director of drawing and manual arts, State Normal School, New Britain, Conn.
Andrews, Lena L., .	. Director of drawing and manual training, Dalton.
Anthony, Willis B., .	. Industrial training, Normal School, Fitchburg.
Arnold, Helen L., .	. Supervisor of drawing, Brookfield.
Austin, Alice, .	. Artist photographer, 384A Boylston Street, Boston.
Ayer, Edgar B., .	. Instructor of mechanical drawing, Pittsburg Academy, Pittsburg, Pa.
Bailey, Abigail R., .	. Supervisor of drawing, Marlborough.
Bailey, Henry T., .	. Editor of the School Arts Magazine.
Bailey, Jennie E., .	. Teacher of drawing, High School of Practical Arts, Roxbury.
Baker, S. Burtis, .	. Portrait painter, Boston.
Ballou, Jessica E., .	. Supervisor of drawing, Harwich, Chatham and Orleans.

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- Burbank, Amy L., . . . Teacher of drawing, High School of Practical Arts, Boston.
- Burbank, Jessie L., . . . Teacher of drawing and manual arts, Wheaton College, Norton.
- Burgess, Amy I., . . . Supervisor of drawing, Proctor, Vt.
- Burley, Jacob, . . . Designer, with Irving and Casson, Boston.
- Burnham, Elizabeth H., . . . Preceptress, Massachusetts Normal Art School.
- Burnham, Wilbur H., . . . Designer, with Harry Eldredge Goodhue Co., 23 Miner Street, Boston.
- Burr, Lottie J., . . . Teacher of drawing, Chaffin School, Holden.
- Burrison, Henry K., . . . Instructor of drawing, Massachusetts Institute of Technology, Boston.
- Butterfield, Amy L., . . . Supervisor of drawing, Wakefield and Lynnfield.
- Cain, Adolphus A., . . . Supervisor of drawing, Shelburne, Buckland, Gill, Leyden, Northfield and Warwick.
- Calderwood, James, . . . Architectural modeler, 6 Beacon Street, Boston.
- Calef, Ina M., . . . Supervisor of drawing and manual training, Ware and Dana.
- Carleton, Annie W., . . . Teacher of drawing, High School, Lynn.
- Carman, Kenneth Vincent, . . . Instructor in mechanical drawing, Wellesley.
- Carney, Margaret J., . . . Supervisor of manual training, Rutland, Vt.
- Carpenter, Bernard V., . . . Instructor, art school of the Allbright Art Gallery; Professor of art, D'Youville College, Buffalo, N. Y.
- Carpi, Guido L., . . . Instructor in manual training, Brockton Grammar and High Schools, Brockton, Mass.
- Carrét, Élise H., . . . Teacher of drawing.
- Carrick, Mary F. (Mrs. Thurston), . . . Teacher of drawing, English High School, Somerville.
- Carter, Charles M., . . . Director of art in public schools, Denver, Col.
- Carter, Willis S., . . . Supervisor of drawing, Melrose.
- Caverly, Edith L., . . . Teacher of drawing, Bowdoin Grammar School, Boston.
- Chard, Margaret A., . . . Supervisor of drawing, Leominster.
- Clark, H. Madge, . . . Supervisor of drawing, Canton and Sharon.
- Clarke, Eleanor P., . . . Instructor, drawing and French, Ingleside School, New Milford, Conn.
- Cleaves, Helen E., . . . Assistant to the Director of drawing, Boston.
- Chase, Clara P., . . . Supervisor of drawing, New Braintree and Orange.
- Chumard, Jane, . . . Assistant manager, Keith's Bijou Theatre.
- Cohen, James, . . . Supervisor of manual arts, Chicopee.
- Collins, Frank H., . . . Artist; director of drawing for New York City.
- Condon, Harriet D., . . . Teacher of drawing, Normal Training School, South Manchester, Conn.
- Cone, Emma T., . . . Teacher of drawing, public schools, Denver, Col.
- Cook, Laura W., . . . Teacher of drawing, Wells School, Boston.
- Cook, Mary L., . . . Supervisor of manual arts, Middleborough and Dighton.
- Cooper, Florence F., . . . Supervisor of drawing, Groveland and Rowley.

Cooper, Thomas H., . . .	Director of normal department, Cleveland School of Art, Cleveland, O.
Courchene, Wm. A., . . .	Superintendent, Manual Training School, Woonsocket, R. I.
Crafts, Dora, . . .	Supervisor of drawing, South Hadley.
Cross, Anson K., . . .	Instructor, Massachusetts Normal Art School, and School of Drawing and Painting, Museum of Fine Arts, Boston.
Cross, Evelyn F., . . .	Director of drawing, Stoneham.
Crowell, Persis A., . . .	Supervisor of drawing, Attleboro and Freetown.
Cue, Harold J., . . .	Illustrator and designer, Youth's Companion, Boston.
Culver, Helen L., . . .	Assistant supervisor of drawing, New Bedford.
Currier, Clara L., . . .	Teacher of drawing, Erasmus Hall High School, Brooklyn, N. Y.
Currier, Freeman B., . . .	Portrait painter.
Cutler, Carl G., . . .	Portrait painter, Fenway Studios, Boston.
Daggett, Emma S., . . .	Instructor of drawing, Normal School, Gorham, Me.
Dalrymple, Amy F., . . .	Designer and China painter, Trinity Court, Boston.
Daniels, Frederick H., . . .	Supervisor of drawing, Newton.
Davis, Helen G., . . .	Teacher of drawing, high school, South Boston.
Davis, Ronald F., . . .	Director of manual arts, public schools, Wilmington, Del.
Dawson, George W., . . .	Assistant Professor of drawing, University of Pennsylvania.
Day, Harriet M., . . .	Supervisor of drawing, Winthrop.
* Deane, Walter L., . . .	Marine painter, Boston.
Dillaway, T. Milton, . . .	Director of drawing and manual training for the city of Boston.
Dimock, Clara G., . . .	Teacher of drawing, Wendell Phillips High School, Chicago, Ill.
Dix, Lula M., . . .	Supervisor of drawing, Revere.
Dix, Martha M., . . .	Teacher of drawing, Newton High School, Newtonville.
Dolan, Maud I., . . .	Supervisor of drawing, Hudson, Stow and Maynard.
Dominick, Elmina W., . . .	Supervisor of drawing, Westfield.
Dowd, Margaret M., . . .	Supervisor of art, Winona Seminary, Winona, Minn.
Driscoll, Agnes J., . . .	Supervisor of drawing, Bristol, Conn.
Dunbar, Harold C., . . .	Portrait painter, Belmont.
Dwyer, M. Ray, . . .	Draughting for E. W. Stratton, architect, Boston.
Eager, Anna F., . . .	Supervisor of drawing and manual training, Southbridge.
Eaton, Gazelle, . . .	Teacher of drawing, Lyman Grammar School, East Boston.
Eaton, Mary L., . . .	Teacher of drawing, high school, Wellesley.
Edminster, C. Franklin, . . .	Supervisor, department of architecture, Pratt Institute, Brooklyn, N. Y.

* Deceased.

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- Edwards, Addie E., . . . Supervisor of drawing, Lowell.
 Edwards, Grace V., . . . Fashion Illustrator for Boston Herald.
 Edwards, William J., . . . Director of manual arts, Malden.
 Ellery, May, . . . Supervisor of drawing, Foxborough.
 Elliott, Ethel, . . . Assistant supervisor, Hartford, Conn.
 Elliott, Esther, . . . Designer, 384 Boylston Street, Boston.
 Elliott, Grace, . . . Supervisor of drawing, Everett.
 Elton, Frederic G., . . . Sub-Master, department of manual arts, high school, Brockton.
 Emery, Josephine, . . . Supervisor of drawing and elementary handwork, Franklin, N. H.
 Emmins, Charlotte J.
 (Mrs. Trask), . . . Interior decorator and designer, Boston Decorative Company, Winthrop.
 England, William A., . . . Teacher of manual training, Peter Faneuil School, Boston.
 Enright, Flora L., . . . Supervisor of drawing, Medford.
 Fanck, Joseph Henry, . . . Supervisor of manual Arts, Wakefield.
 Fancy, Lyman E., . . . Portrait painter, Forest Hills, L. I.
 Farmer, Adalena R., . . . Director of art department, high school, Dorchester.
 Farnum, Royal B., . . . Inspector of drawing and industrial training for the state of New York.
 Farrington, Ellen R., . . . Teacher of drawing and modeling, Fiske School, Boston.
 Faulkner, Eunice F., . . . Teacher of drawing, Eastern District High School, Brooklyn, N. Y.
 Fearing, Miriam C., . . . Supervisor of drawing, Millis.
 Fish, Fannie E., . . . Supervisor of drawing, Arlington.
 Fitzgerald, Margaret C., . . . Teacher of drawing, Winona, Minn.
 Flanagan, Francis J., . . . Landscape and marine painter.
 Fletcher, Marjorie F., . . . Supervisor of drawing, Hackensack, N. J.
 Flewelling, Walter Arnold, . . . Supervisor of drawing and manual training, Freeport, Me.
 Flint, Arthur H., . . . Teacher of drawing, Commercial High School, Brooklyn, N. Y.
 Fox, Edward A., . . . Decorator and designer, Roslindale.
 Frank, Ludwig, . . . Designer and Instructor in manual arts, East Boston High School, East Boston.
 Frederick, Frank F., . . . Director, School of Industrial Arts, Trenton, N. J.
 Frost, Annie B., . . . Supervisor of drawing, Charlton.
 Furlong, Charles Wellington, . . . Painter, writer and explorer.
 Gale, Clara M., . . . Supervisor of drawing in the grades, Somerville.
 Gannett, Sara S. (Mrs. Houghton), . . . Proprietor, textile crafts studio, Old Ipswich, Mass.
 Gannon, Katherine, . . . Supervisor of drawing, music and domestic arts, Cohasset.

- George, Blanche I. (Mrs. Merritt), Illustrator and designer, Ladies' Home Journal.
- Goding, Florence L., Supervisor of drawing and manual training, Franklin.
- Goodenough, Florence I., Teacher of drawing, New York City.
- Goodnough, Walter S., Director of manual training, public schools, Brooklyn, N. Y.
- Gorham, William Victor, Instructor of drawing and mathematics, Chestnut Hill Academy, Philadelphia, Pa.
- Gracey, Frank M., Instructor of freehand drawing, Massachusetts Institute of Technology.
- Greco, Alma M., Teacher of clay modeling, North Bennet Street Industrial School, Boston.
- Greene, Robert H., Assistant superintendent, Baron de Hirsch Trades School, New York City.
- Greenwood, Cora, Teacher of drawing, high school, Hartford, Conn.
- Griffin, Arthur W., Professor of architecture, Iowa State College, Ames, Iowa.
- Grover, Henry C., Designer and illustrator, 27 School Street, Boston.
- Groby, John M. L., Manager, Automatic Sprinkler Company of America.
- Guptill, Madge, Teacher of drawing, high school, Everett.
- Hackett, Grace E., Assistant to the Director of drawing, Boston.
- Haines, Emily L., Instructor of handicraft, McLean Hospital, Waverley.
- Halden, John C., Architectural rendering, 85 Water Street, Boston.
- Hall, James, Artist, North Scituate.
- Hamblin, William O., Teacher of drawing, Technical High School, Providence, R. I.
- Hamilton, Arthur G., Teacher of manual training, Minot School, Neponset, Boston, Mass.
- Hamilton, E. W. D., Portrait and landscape painter; instructor, Massachusetts Normal Art School, Boston.
- Hammond, George F., Architect, Cleveland, O.
- Hardy, Eva G., Teacher of manual training, Haverhill.
- Hare, Emily J., Teacher of drawing, Hancock Grammar School, Boston.
- Harlow, C. Louise, Assistant supervisor of drawing, Whitman.
- Harrington, Mabel, Teacher of drawing and manual training, Centre School, Malden.
- Harris, Alice O., Craftsman, East Bridgewater.
- Harvey, Rachel L., Supervisor of drawing, Wareham, Bourne and Sandwich.
- Haskell, Mabel P., Writer, illustrator and foreign correspondent.
- Hatch, Alice E., With Eaton, Crane, Pike Co., Pittsfield.
- Hatch, Willis H., Instructor of modeling and pottery, Technical High School, Providence, R. I.
- Hathaway, Anna M., Instructor, Massachusetts Normal Art School, Boston.
- Hathaway, Edith, Supervisor of drawing, Acushnet.
- Hawes, Joseph H., Instructor, manual training and mechanical drawing, high school, Dorchester.
- Haywood, Josiah P., Mechanical engineer, Atlantic Works, East Boston.

Hazelton, William B.,	. . .	Supervisor of drawing, Wayland.
Heers, Herta M.,	. . .	Supervisor of drawing, Iron Mountain, Mich.
Henderson, Mazie (Mrs. Murray),	. . .	Supervisor of drawing, Amesbury and Merrimac.
Herbert, Mary E.,	. . .	Supervisor of drawing, Hull.
Higgins, Willis E.,	. . .	Instructor of manual training, Carr School, Somerville.
Hill, Margaret E.,	. . .	Supervisor of drawing, Winchester and Wilmington.
Hines, Mary B.,	. . .	Director of drawing, Methuen.
Hintz, W. Bertha,	. . .	Teacher of drawing, John Marshall High School, Chicago, Ill.
Hirst, Isabel,	. . .	Supervisor of drawing, Nahant.
Hodnett, Sarah,	. . .	Teacher of drawing, Wheeling, West Va.
Hoit, Romaine,	. . .	Craftsman, 28 Bellevue Street, Dorchester.
Holcombe, Elizabeth,	. . .	Teacher of drawing, classical high school, Lynn.
Holman, Grace H.,	. . .	Supervisor of drawing, Standish, Me.
Holmes, Clara,	. . .	Supervisor of drawing, Northampton.
Holmes, Marion F.,	. . .	Supervisor of manual training, Whitman.
Hopkins, James Frederick,		Director of art education for Massachusetts, Massachusetts Normal Art School, Boston.
Hosmer, Florence A.,	. . .	Supervisor of drawing, Sudbury; instructor, Danforth School, Framingham.
Houghton, Rosalind,	. . .	Supervisor of drawing and manual training, Warren.
Houston, Ronald,	. . .	Landscape architect, Southworth Bros., Beverly, Mass.
Howard, John J.,	. . .	Instructor of drawing, high school, Salem.
Hunt, Alice E.,	. . .	Designer, 384 Boylston Street, Boston.
* Hurlbut, Martha A.,	. . .	Teacher of drawing, Washington Irving High School, New York City.
Jackson, Ruth C.,	. . .	Supervisor of drawing, Bernardston, Deerfield, Hadley, Hatfield, Sunderland and Whately.
Jacobs, Harry W.,	. . .	Director of art education, Buffalo, N. Y.
James, Gertrude,	. . .	Instructor in drawing and manual training, Cambridge City, Ind.
Jenkins, Grace A.,	. . .	Supervisor of drawing, Andover.
Jenny, Edgar W.,	. . .	Interior decorator, New York City.
Jepson, George,	. . .	Instructor, Massachusetts Normal Art School.
Jewett, Sarah E.,	. . .	Teacher of drawing and manual training, Allen School, West Newton; supervisor of drawing, Weston.
Johnson, C. Edwin,	. . .	Teacher of manual training, Cincinnati, O.
Jones, Harriet G.,	. . .	Teacher of drawing, Blackinton Grammar School, East Boston.
Jones, Harry L.,	. . .	Director of manual arts, Somerville.
Judkins, William L.,	. . .	Supervisor of drawing and manual training, Clinton; teacher of drawing, evening school, Boston.
Kaan, Emma,	. . .	Wood engraver and block printer, 133 Central Street, Winter Hill.
Kaula, William J.,	. . .	Artist, 311 Fenway Studios, Boston.
Kelley, Annie,	. . .	Teacher of drawing, Barre.

* Deceased.

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- Kendall, H. H., . . . Architect, 93 Federal Street, Boston.
- Kenison, Ervin, . . . Assistant professor of drawing and descriptive geometry, Mass. Institute of Technology, Boston.
- Kenswil, Edwin F., . . . Instructor of drawing, Florida Agricultural and Mechanical College, Tallahassee, Fla.
- Kent, Winifred D., . . . Supervisor of drawing, Marion and Falmouth.
- Kenyon, Herbert T., . . . Supervisor manual training, North Attleboro.
- Ketchum, Edmund, . . . Instructor of manual arts, Belmont, Lexington; supervisor of drawing, Westminster and West Bridge-water.
- Kewer, Bertram P., . . . Teacher of manual training, high school, Brockton.
- Kibbe, Merle Alberta, . . . Assistant supervisor of drawing, New Britain, Conn.
- Kimball, Ruth G., . . . Supervisor of manual training, Memphis, Tenn.
- Kimber, Jean, . . . Supervisor of drawing and writing, State Normal Printing School, Oswego, N. Y.
- Kingsbury, Edward R., . . . Teacher of drawing, English High School and evening drawing schools, Boston.
- Kintz, Josephine, . . . Supervisor of drawing, Medford.
- Klar, Walther H., . . . Director of manual arts, Greenfield.
- Knapp, Charles R., . . . Instructor in manual training, Brockton High School, Brockton, Mass.
- Knowlton, Mary B., . . . Teacher, Perkins Institution for the Blind, South Boston.
- Lamb, L. Mortimer, . . . Animal painter, Stoughton.
- Lancaster, Catherine A., . . . Assistant to the Director of drawing, New York City.
- Lane, Georgiana L., . . . Teacher of drawing, Woodward Institute for Girls, Quincy.
- Lavers, Mary E., . . . Assistant supervisor of drawing, New York City.
- Lawrence, Archibald I., . . . Architect, Bethlehem, N. H.
- Lawrence, Charles A., . . . Proprietor and director, Lawrence Drawing School, Lynn.
- Lawrence, Edward Irving, . . . Superintendent of building, high school, New Bedford.
- Lawrence, Edwin V., . . . Supervisor of drawing and manual training, Pittsburgh Playground Association, Pittsburgh, Pa.
- Leach, Louis L., . . . Designer and modeler, 402 Westminster Street, Providence, R. I.
- Leary, Elizabeth M., . . . Teacher of manual training, Grafton and Upton.
- Lees, Marion G., . . . Teacher of drawing, Rutland, Vt.
- Leister, Irene M., . . . Illustrating artist, 80 Summer Street, Boston.
- Leland, Helen Houghton, . . . Supervisor of drawing, Palmer.
- Leonard, Joseph P., . . . Illustrator and publisher, New York City.
- Lewis, Charlotte I., . . . Supervisor of drawing, Haverhill.
- Libby, Marian Kendall, . . . Supervisor of drawing, Methuen.
- Little, Ernest, . . . Supervisor of drawing, Walpole, Mass.
- Locke, Alice G., . . . Supervisor of drawing, Richmond, Ind.
- Locke, Beulah, . . . Designer, 384 Boylston Street, Boston.
- London, Goldie, . . . Supervisor of drawing, Essex, Middleton, Hamilton and Somerset.
- Looney, Mary E., . . . Assistant teacher of drawing, Lawrence.

-
- Lord, D. Franklin, . . . Civil engineer, 201 Devonshire Street, Boston.
 Lord, Israel P., . . . Architect, Codman & Despradelle, 31 Beacon Street,
 Boston, Mass.
 Loring, George A., . . . Mechanical and civil engineer, Boston.
 Loring, Laurence F., . . . Supervisor of manual arts, Manchester and Nahant.
 Lovell, Margaret, . . . Supervisor of drawing and manual training, Millbury
 and Oxford.
 Lowrey, Mabel E., . . . Supervisor of drawing, Wenham.
 Lynch, Anna L., . . . Supervisor of drawing and manual training, Dudley.
 Lyon, Helen F., . . . Teacher of drawing, evening school, Somerville.
 Lyon, Lawrence A., . . . Designer, with Livermore & Knight Co., Providence,
 R. I.
 Mabie, Charles H. R., . . . Supervisor of drawing, Framingham and South Fram-
 ingham.
 Mackenzie, Isabelle C., . . . Assistant supervisor of drawing, New York City.
 MacNeill, Herman A., . . . Sculptor; instructor, Art League of New York City
 and National Academy of Design.
 Mann, Esther, . . . Drafting, 141 Milk Street, Boston.
 Marble, John N., . . . Portrait painter, New York City.
 Marshall, Frank J., . . . Craftsman, 12 Newburn Street, Jamaica Plain.
 Mason, William Albert, . . . Director of drawing, public schools, Philadelphia,
 Pa.
 May, Stella, . . . Supervisor of drawing, Gloucester.
 McCausland, Bessie B., . . . Supervisor of drawing, Whitefield, N. H.
 McDermott, Mary J., . . . Supervisor of drawing, Alford, Richmond and West
 Stockbridge.
 McIntyre, Marlon I., . . . Instructor of drawing, high school, Fitchburg.
 McLean, Laura B., . . . Instructor of drawing, State Normal School, Plym-
 outh, N. H.
 McLean, William H., . . . Architect, 110 Tremont Street, Boston.
 Melzard, Sadie R., . . . Supervisor of manual arts, Chelsea.
 Mendum, Emeline O., . . . Anatomical draughtsman for Harvard Medical School.
 Merriam, Ruth B., . . . Critic teacher, Massachusetts Normal Art School,
 Boston.
 Miller, Alexander, . . . Instructor of mechanical drawing and art metal work,
 high school, Brookline.
 Miller, Leslie W., . . . Principal, School of Industrial Art, Philadelphia,
 Pa.
 Mills, Lula, . . . Assistant supervisor, Clinton.
 Monté, Louis G., . . . Instructor of manual arts, State Normal School, West-
 field.
 Morris, George E., . . . Supervisor of drawing, Waltham.
 Morse, C. Henry, . . . Teacher of illustration, Boston Y. M. C. A.; teacher of
 drawing, Evening Industrial School, Boston.
 Morse, Jessie C., . . . Supervisor of drawing, Ludlow and Agawam.
 Morse, Sadie May, . . . Teacher of drawing, Troy High School.
 Morton, Anna B., . . . Supervisor of drawing, Dedham; teacher of drawing,
 high school, Chelsea.

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- Morton, M. Maude, . . . Director of art and music, Fairhaven, Mass.
 Munsell, Albert H., . . . Portrait painter; instructor, Massachusetts Normal Art School, Boston.
 Murphy, Florence M., . . . Supervisor of drawing, Newburyport.
 Nason, Gertrude J., . . . Supervisor of drawing, Billerica.
 Naylor, Walter H., . . . Instructor of drawing and manual training, high school, East Boston.
 Needham, Frank S., . . . Director of manual training, Township High School, Oak Park, Ill.
 Newell, C. Edward, . . . Director of drawing, Springfield.
 Newman, Lillian, . . . Supervisor of drawing, Quincy.
 Nice, Everett W., . . . Supervisor of drawing, Camden, Me.
 Nichols, Frederick W., . . . Supervisor of drawing and manual training, Turners Falls.
 Nickerson, Frances L., . . . Teacher of drawing, Frothingham Grammar School, Charlestown.
 Norton, Dora M., . . . Instructor, Pratt Institute, Brooklyn, N. Y.
 Norton, Georgia L., . . . Principal, Cleveland School of Art, Cleveland, O.
 O'Brien, Harriet L., . . . Illustrator, 34 Newbury Street, Boston.
 O'Connor, Ellen F., . . . Teacher of drawing, West Roxbury High School, Boston.
 O'Keefe, Philip T., . . . Instructor of design and metal work, School of Industrial Arts, Trenton, N. J.
 Packard, Fred C., . . . Scenic artist, Boston.
 Packard, Herbert W., . . . Portrait painter, 40 West Newton Street, Boston.
 Palmer, Laura E., . . . Art reference department, Library of Pratt Institute, Brooklyn, N. Y.
 Parker, Frank G., . . . Mechanical draughtsman.
 Parmenter, L. Priscilla, . . . Illustrating artist, Brookline.
 Patch, H. Pauline, . . . Supervisor of drawing, Becket, Chester, Middlefield and Washington.
 Patrick, Mary L., . . . Supervisor of manual arts, Wellesley.
 Patten, Edith M., . . . Supervisor of drawing, Skowhegan and Madison, Me.
 Patten, Grace F., . . . Supervisor of drawing, Sterling, Bolton and Harvard.
 Patten, Mary, . . . Photographer, 248 Boylston Street, Boston.
 Pearson, Mary A., . . . Director of drawing, State Normal School, North Adams.
 Peavey, Bernice F., . . . Teacher of drawing, Brewster Free Academy, Wolfboro, N. H.
 Perry, Charles A., . . . Teacher in technical department, B. M. C. Durfee High School, Fall River.
 Perry, Mildred, . . . Supervisor of drawing, Camden and Rockland, Me.
 Perry, Raymond W., . . . Instructor of drawing, Mechanic Arts High School, Boston.
 Perry, Walter S., . . . Director, School of Fine and Applied Arts, Pratt Institute, Brooklyn, N. Y.
 Perry, William H., . . . Director of freehand department, Evening High School, Lynn.

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- Peterson, Daisy F., . . . Supervisor of drawing, West Springfield.
- Philbrick, Otis A., . . . Instructor, Rindge Manual Training School, Cambridge.
- Phillips, Ezra L., . . . Architect, Gloucester.
- Phillips, Lillian A., . . . Instructor of applied arts, Simmons College, Boston.
- Pierce, Anna M., . . . Supervisor of drawing, North Andover.
- Pierce, Charles L., . . . Supervisor of manual training, Beverly.
- Pitman, Sophia L., . . . Art teacher, Moses Brown School, Providence, R. I.
- Plaisted, Zelpha M., . . . Portrait and landscape painter.
- Pleadwell, Amy M., . . . Teacher of drawing, Horace Mann School, Boston.
- Pond, Clara W., . . . Supervisor of drawing, Woonsocket, R. I.
- Poor, Henry W., . . . Head of art department, Boston Normal School, Boston.
- Pope, Ethel N., . . . Teacher of drawing, high school, Charlestown.
- Porter, Walter H., . . . Draughtsman, with Card Company, Mansfield.
- Potter, Prudence, . . . Designer, 384 Boylston Street, Boston.
- Powers, Stillman D., . . . Designer and illustrator, Studio Building, Boston.
- Pratt, Florence S., . . . Supervisor of drawing, Hopkinton, Ashland, Holliston and Medway.
- Pratt, Harry E., . . . Supervisor of manual arts, North Adams.
- Preston, Howard K., . . . Head draughtsman, Little & Brown, architects, Boston.
- Price, Caroline B., . . . Craftsman, Richmond, Ind.
- Quimby, Edith M., . . . Draughtsman, 141 Milk Street, Boston.
- Ratsey, Ethel W., . . . Teacher of drawing, Wheaton Female Seminary, Norton; supervisor of drawing, Natick.
- Ray, Arthur, . . . Director of manual arts, high school, Quincy.
- Reaveley, Catherine, . . . Supervisor of drawing, Antrim, Dublin, Hillsboro and Peterboro, N. H.
- Reed, Grace A., . . . Assistant to the Director of drawing, Boston.
- Rice, Clara L., . . . Assistant supervisor of drawing, Newton.
- Rice, Dorothy G., . . . Art instructor, high school, Malden.
- Richardson, Edith W., . . . Director, draughting bureau, 141 Milk Street, Boston.
- Richardson, Isa M., . . . Teacher of drawing and painting, Boston School of Painting, Boston.
- Richardson, Margaret F., . . . Portrait painter, Boston.
- Richardson, Theodore J., . . . Artist, Fenway Studios, Boston.
- Richert, C. Henry, . . . Instructor of freehand drawing, and design, Rindge Manual Training School, Cambridge.
- Richmond, Florence A., . . . Advertising designer, 26 Lime Street, Boston.
- Ried, Frederick W., . . . Director of drawing, State Normal School, Framingham.
- Ripley, Grace W., . . . Teacher of drawing, School of Practical Arts, Boston.
- Roberts, Gertrude (Mrs. Smith), . . . Professor of drawing and painting; Instructor in design and decoration of textiles, Newcomb College, Tulane University, New Orleans, La.
- Robinson, Boardman, . . . Cartoonist, New York Tribune.

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|--------------------------|--|
| Robinson, Florence O., | Supervisor of drawing, Braintree. |
| Robinson, William S., | Landscape painter, New York City. |
| Roche, Lilla E., | Supervisor of drawing, Tewksbury, Dracut, North Reading and Tyngsboro. |
| Rogers, Anna M., | Teacher of drawing, high school, Malden. |
| Rogers, Annie F., | Supervisor of drawing, Akron, O. |
| Rogers, Henry H., | Architect. |
| Rogers, Margaret, | Craftsman, 79 Chestnut Street, Boston. |
| Roos, Christian, | Designer, interior decorations. |
| Roos, Peter, | Director of drawing, Cambridge. |
| Rose, Augustus F., | Director, department of jewelry and silversmithing, Rhode Island School of Design, Providence, R. I. |
| Rose, Edith, | Teacher of drawing, high school, East Boston. |
| Rose, Maude H., | Supervisor of drawing, Abington. |
| Ruggles, E. Christabel, | Teacher of manual training, Taunton. |
| Russell, Blanche A., | Teacher of drawing, Thomas Gardner School, Allston. |
| Russell, Walter, | Portrait painter, New York City. |
| Ryan, Ida A., | Architect, City Hall Building, Waltham. |
| Safford, Florence E., | Instructor of drawing, Brockton High School, Brockton, Mass. |
| Sanborn, Frederick C., | Artist for Youth's Companion, Boston. |
| Sanderson, Gertrude F., | Teacher of drawing, Lawrence Academy and Lowthorpe School, Groton. |
| Sanger, Bessie J., | Teacher of drawing and handicraft, high school, Roxbury. |
| Sargent, L. Helen, | Teacher of drawing, Beverly. |
| Sargent, Walter, | Professor of fine and industrial arts, University of Chicago, Chicago, Ill. |
| Sauer, Gertrude, | Teacher of drawing, Andover. |
| Sawin, Katherine Morton, | Illustrator, 34 Newbury Street, Boston. |
| Schmitt, Albert Felix, | Instructor, Rhode Island School of Design, Providence, R. I. |
| Scribner, A. W., | Supervisor of drawing, Lawrence. |
| Searle, Lillian J., | Supervisor of drawing, Shrewsbury, Berlin and Northboro. |
| Seaver, Minnie S., | Teacher of design, evening school, Boston; designer, with Spence, Bell & Co. |
| Seeley, George H., | Supervisor of drawing, Stockbridge. |
| Shaw, Bertha A., | Supervisor of drawing and manual training, Brewer, Me. |
| Shaw, Mildred, | Supervisor of drawing, Whitefield, N. H. |
| Sherinyan, Elizabeth, | Teacher of applied manual training, State Industrial School, Lancaster. |
| Silvia, Mary Ruth, | Costume designer, 84 St. Botolph Street, Boston. |
| Simpson, Harriet M., | Teacher, Prince Grammar School, Boston. |
| Small, Emily F., | Teacher of drawing, Harris School, Dorchester. |
| Smith, Bernice C., | Director of art, Gardner. |
| Smith, Bertha L., | Assistant supervisor of drawing, Waltham. |

-
- Smith, Grace C., . . . Special teacher of industrial arts, Yarmouth and Brewster.
- Smith, Harriet F., . . . Assistant to the Director of drawing, Boston.
- Smith, Horace Hale, . . . Mill architect, Bay State Building, Lawrence.
- Smith, May L. (Mrs. Dean), . . . Miniature portrait painter, Brookline.
- Smith, Myrtis, . . . Supervisor of drawing, Holden, Oakham, Paxton and Rutland.
- Smith, Ray C., . . . Instructor in mechanical drawing and bench work, high school, Pawtucket, R. I.
- Solomon, Ruth, . . . Supervisor of drawing, Hyde Park district.
- Southworth, Grace E., . . . Supervisor of drawing, Stoughton.
- Sperry, George T., . . . Director of manual arts, Brooklyn Polytechnic Institute, Brooklyn, N. Y.
- Spofford, Mabel, . . . Supervisor of drawing, Rockport, West Newbury and Boxford.
- Spofford, Nettie J., . . . Teacher of drawing, Pinkerton Academy, Derry, N. H.
- Sprague, Elizabeth, . . . Teacher of drawing, Fairmount College, Wichita, Kan.
- Stack, Grace H., . . . Supervisor of drawing, Rockland.
- Staples, Bernice E., . . . Supervisor of drawing, Ayer, Shirley and West Boylston.
- Starbird, Grace S., . . . Head of art department, Girls' High School of Practical Arts, Boston.
- Stebbins, Roland S., . . . Supervisor of drawing, Lebanon, N. H.
- Stewart, Daniel R., . . . Instructor of Manual training, Greenfield.
- Stickney, Mary J., . . . Supervisor of drawing, Concord, Northboro and Southboro.
- Stillman, Maria S., . . . Director of drawing, State Normal School, Providence, R. I.
- Stone, Margaret D., . . . Assistant to the Director of drawing, Boston.
- Stratton, Jennie F., . . . Supervisor of drawing, Plymouth.
- Sturdy, Alice W., . . . Supervisor of drawing, Norton.
- Sullivan, Grace, . . . Teacher of drawing, Gaston School, South Boston.
- Sumner, Gretta A., . . . Architect, High Street, Boston.
- Swett, Marlon K., . . . Supervisor of drawing, Woodstock, Vt.
- Sylvester, Frederick O., . . . Art instructor, Central High School, St. Louis, Mo.
- Taylor, George, . . . Inventor and civil engineer, 53 State Street, Boston.
- Taylor, Lucy D., . . . Instructor, Massachusetts Normal Art School, Boston.
- Taylor, Will L., . . . Illustrating artist, Wellesley.
- Taylor, Will S., . . . Mural decorator, American Museum of Natural History, New York City.
- Tebbitts, Chas. B., . . . Advertising business, Pemberton Square.
- Thayer, Florence E., . . . Assistant supervisor of drawing, Worcester.
- Thayer, Harold S., . . . Draughtsman, with American Pneumatic Company, 28 Summer Street, Boston.
- Thompson, Edna J., . . . Supervisor of drawing, Coatesville, Pa.
- Thorndike, Chester L., . . . Instructor of mechanical drawing, Technical High School, Newton.

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- Tilden, Bertha M., . . . Supervisor of drawing, Norwell and Scituate.
 Toohey, Genevieve M., . . . Assistant supervisor of drawing, Milford.
 Tousey, Maude R., . . . Illustrating artist.
 Townsend, Flora P. (Mrs. Little), . . . Supervisor of drawing and assistant in State Model School, Bridgewater.
 Tucker, Elizabeth, . . . Illustrating artist, St. Johns, N. B.
 Tuttle, Ernest W., . . . Supervisor of drawing and manual training, Walpole.
 Tyng, Griswold, . . . Illustrator, Fenway Studios, Boston.
 Valentic, Edward I., . . . Designer, with Murphy & Willson, stained glass manufacturers.
 Varney, Helen L., . . . Supervisor of drawing, Bellingham and Hopedale.
 Varnum, William H., . . . Assistant professor of drawing and design, University of Wisconsin, Madison, Wis.
 Vickery, Lilla M., . . . Teacher of drawing, University School, Cleveland, O.
 Vonnoh, Robert W., . . . Portrait artist, New York City.
 Walley, Frances, . . . Supervisor of drawing, Woburn.
 Warner, Annette J., . . . Art department, Rogers Hall School, Lowell.
 Washburn, S. Annette, . . . Assistant to the Director of drawing, New York City.
 Watson, Ernest W., . . . Instructor of drawing, Pratt Institute, Brooklyn, N. Y.
 Whallay, Jessie M., . . . Instructor of drawing, The New York Training School for Teachers, New York.
 White, H. Dennison, . . . Ecclesiastical and general designing, 826 Colonial Building, Boston.
 Whiting, Almon C., . . . Artist.
 Whiting, Lillian V., . . . Supervisor of drawing, Brattleboro, Vt.
 Whitman, Katherine D., . . . Supervisor of drawing, Newport, R. I.
 Whitney, Charles Fred, . . . Director of drawing, State Normal School, Salem.
 Whittaker, Harriet, . . . Teacher of drawing, high school, Quincy.
 Whittier, Amy R., . . . Instructor, Massachusetts Normal Art School.
 Wilder, Eleanor M., . . . Supervisor of drawing, Monson.
 Williams, Hermann W., . . . Supervisor of drawing, South Hadley.
 Wing, Albert B., . . . Teacher of manual training, Malden.
 Woodbury, Nettie M. (Mrs. Knapp), . . . Designer and decorator, Brockton.
 Woodbury, Robert C., . . . Artist, Boston.
 Woodward, William, . . . Professor of drawing and painting, Tulane University, New Orleans, La.
 Wright, Elizabeth P., . . . Craftsman, Greenwood Avenue, Waltham.
 Young, Alice M., . . . Supervisor of drawing, Dover.

LIST OF STUDENTS

LIST OF STUDENTS

WHO HAVE BEEN AWARDED DIPLOMAS BEGINNING JUNE, 1908.

- DIPLOMA NO. 1. CLASSES A AND B.
 DIPLOMA NO. 2. CLASSES A AND D.
 DIPLOMA NO. 3. CLASSES A AND C.
 DIPLOMA NO. 4. CLASSES A, B AND E.
 DIPLOMA NO. 5. CLASSES A, B, C, D AND F.
 DIPLOMA NO. 6. CLASS G. } Work in other classes having
 DIPLOMA NO. 7. CLASS H. } been completed.

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Adams, Amy Evelyn,	-	-	-	-	12	-	-
Adams, Carl H.,	-	-	-	-	10	-	-
Alden, Priscilla,	-	-	-	-	09	-	-
Aldrich, Edith M.,	-	-	-	-	10	-	-
Alexander, Florence,	-	-	-	-	10	-	-
Allan, Helen M.,	-	-	-	-	09	-	-
Allen, Ruby G.,	-	-	-	-	10	-	-
Amsden, Laura D.,	-	-	-	10	-	-	-
Aschenbach, Robert Frederick,	-	-	12	-	-	-	-
Avery, Susan,	-	-	-	-	10	-	-
Ayer, Edgar B.,	-	-	10	-	-	-	-
Ayer, Rachel W.,	-	-	-	-	09	-	-
Badger, Bertha Shirley,	-	-	-	-	12	-	-
Bailey, Abigail R.,	-	-	-	-	10	-	-
Baker, Eva M.,	-	-	09	-	-	-	-
Balch, Gretchen,	-	-	-	-	12	-	-
Barnes, Josephine M.,	08	-	-	-	-	-	-
Barrett, Daisy I.,	-	-	-	10	-	-	-
Bartley, Nellie M.,	-	-	-	-	11	-	-
Bates, Waldo Francis, Jr.,	-	-	-	-	12	-	-
Beale, Louisa,	09	-	-	-	-	-	-
Bean, Myrtle A.,	-	-	-	-	11	-	-
Bellis, Daisy M.,	-	-	-	-	11	-	-
Bendin, Thyra S.,	-	-	-	-	09	-	-
Bernard, Lydia,	-	-	-	-	09	-	-
Bevan, Constance M.,	-	-	-	-	09	-	-
Bishop, Marjorie G.,	-	-	-	10	-	-	-
Bolam, Alice G.,	-	-	-	10	-	-	-
Bond, Mabel A. M.,	-	-	-	-	08	-	-

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Booth, Augustus B.,	-	-	08	-	-	-	-
Breed, Edgar R.,	-	-	10	-	-	-	-
Brigham, Percy A.,	-	-	08	-	-	-	-
Brooks, Mary I.,	08	-	-	-	-	-	-
Brown, Ella Blanche,	-	-	-	-	12	-	-
Brown, Florence L.,	09	-	-	-	-	-	-
Brown, Kathryn E.,	-	-	-	-	08	-	-
Brown, Samuel E.,	11	-	-	-	-	-	-
Browne, Emily W.,	-	-	-	11	-	-	-
Browne, Margaret F.,	08	-	-	-	-	-	-
Brownell, Marjorie,	-	-	-	-	10	-	-
Bruce, Mary Frances,	12	-	-	-	-	-	-
Buck, Ethel L.,	-	-	-	-	10	-	-
Buckle, Catherine E.,	-	-	-	-	11	-	-
Burr, Agnes C.,	-	-	-	-	08	-	-
Bush, Helen C.,	-	-	-	11	-	-	-
Butterfield, Amy L.,	-	-	-	-	08	-	-
Cain, Adolphus A.,	-	-	-	-	10	-	-
Callister, Elfrida V.,	-	-	-	-	10	-	-
Calef, Ina M.,	-	-	-	-	09	-	-
Cameron, Morley D.,	-	-	10	-	-	-	-
Carney, Margaret J.,	-	-	-	-	08	-	-
Carter, Alice A.,	-	-	-	-	10	-	-
Cate, Margaret,	-	-	-	-	09	-	-
Cauman, Ida,	-	-	-	-	11	-	-
Chamberlin, Fannie L.,	09	-	-	-	-	-	-
Chandler, Bertha M.,	-	-	-	11	-	-	-
Chard, Margaret A.,	-	-	-	-	10	-	-
Chase, Clara P.,	-	-	-	-	09	-	-
Claggett, Elva M.,	-	-	-	09	-	-	-
Clarke, Helen Marie,	-	-	-	-	12	-	-
Collins, Helena Veronica,	-	-	-	12	-	-	-
Conant, Marjorie J.,	-	-	-	08	-	-	-
Cook, Edna L.,	-	-	-	-	09	-	-
Cooper, Florence F.,	-	-	-	-	10	-	-
Courchene, William A.,	-	-	-	-	11	-	-
Crampton, Ellen Agnes,	-	-	-	-	12	-	-
Crosby, Ethel M.,	09	-	-	-	-	-	-
Crosman, Ruth A.,	-	10	-	-	-	-	-
Crowley, Nella G.,	-	-	-	11	-	-	-
Cue, Harold J.,	-	-	-	11	-	-	-
Culver, Helen L.,	-	-	-	-	08	-	-
Cushing, Mabel M.,	10	-	-	-	-	-	-
Cushman, Amy D. R.,	-	-	-	-	10	-	-
Cutting, Enid A.,	-	-	-	-	11	-	-
Daggett, Emma S.,	-	-	-	-	10	-	-
Darney, Daniel,	-	-	-	-	12	-	-
Davis, Ethel May,	-	-	-	-	12	-	-
Davis, Ronald F.,	10	-	-	-	-	-	-
Davis, Lillian Ethel,	-	-	-	12	-	-	-
Derby, Mary E.,	-	-	-	-	10	-	-
Deyman, Lillian L.,	-	-	-	-	11	-	-
Dickson, E. Alice Verl,	-	-	-	-	12	-	-
Dodge Mary A.,	09	-	-	-	-	-	-
Dowd, Margaret M.,	-	-	-	-	08	-	-

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Downes, Frances W.,	11	-	-	-	-	-	-
Driscoll, Agnes T.,	-	-	-	-	10	-	-
Dunham, Alice C.,	10	-	-	-	-	-	-
Dwyer, M. Ray,	-	-	08	-	-	-	-
Eastman, Marguerite,	-	-	-	-	11	-	-
Eastman, Mayna D.,	-	08	-	-	-	-	-
Eaton, Mary L.,	-	-	-	-	09	-	-
Edmands, Mary G. (Jacobs*),	-	-	-	-	09	-	-
Edwards, Grace V.,	-	-	-	-	08	-	-
Elkins, Alice G.,	-	-	-	-	11	-	-
Elliott, Bessie,	-	-	-	11	-	-	-
Elliott, Esther G.,	-	-	-	09	-	-	-
Ells, Margarita Winifred,	-	-	-	12	-	-	-
Ellsbree, Bessie E.,	08	-	-	-	-	-	-
Emery, A. Josephine,	-	-	-	-	08	-	-
Enright, Flora L.,	08	-	-	-	-	-	-
Evans, Margaret H.,	08	-	-	-	-	-	-
Fales, Calista T.,	08	-	-	-	-	-	-
Farnham, Marion,	-	-	-	-	11	-	-
Fearing, Miriam C.,	-	-	-	-	11	-	-
Fillebrown, Annie M.,	-	08	-	-	-	-	-
Fischer, Sophie J. W.,	-	-	-	-	10	-	-
Fitzgerald, Margaret C.,	-	-	-	-	11	-	-
Fletcher, Marjorie F.,	-	-	-	-	10	-	-
Flye, Sarah L.,	-	-	-	-	10	-	-
Forbush, Gladys Lillian,	12	-	-	-	-	-	-
Fowles, Hattie E.,	-	-	-	-	08	-	-
Fox, Edward A.,	10	-	-	08	-	-	-
Frost, Annie Belle,	-	-	-	-	12	-	-
Fuller, Olive Eleanor,	-	-	-	-	12	-	-
Gale, Clara M.,	-	-	-	-	09	-	-
Gilmour, Marion Isabel,	-	-	-	12	-	-	-
Gleason, May H. (Cain*),	-	-	-	-	10	-	-
Gleason, Teresa Frances,	-	12	-	-	-	-	-
Goodsell, Grover Arthur,	-	-	-	-	12	-	-
Gough, Ruth F.,	-	-	-	-	10	-	-
Gove, Evelyn Frances,	-	-	-	-	12	-	-
Graves, Lutie J.,	-	-	-	10	-	-	-
Green, Winnifred Lavinia,	-	-	-	-	12	-	-
Grigg, Harriet B.,	-	-	-	-	09	-	-
Grützbach, Amalie F. L.,	-	-	-	-	09	-	-
Hadley, Mary F.,	-	-	-	-	11	-	-
Hale, Alice G.,	-	-	-	-	08	-	-
Hall, A. Lula,	-	-	-	-	10	-	-
Hardy, Eva G.,	-	-	-	-	08	-	-
Harrington, Isabel,	-	-	-	-	09	-	-
Hathaway, Anna M.,	-	-	-	10	-	-	-
Hathaway, Edith M.,	-	-	-	-	11	-	-
Herdman, Kenneth Smith,	-	-	-	12	-	-	-
Herlihy, Richard J.,	09	-	-	-	-	-	-
Hibbard, Aldro T.,	09	-	-	-	-	-	-
Hillman, Mary S.,	-	-	-	-	10	-	-
Hilton, Mary E.,	-	-	-	10	-	-	-
Hirst, Isabella M.,	-	-	-	-	10	-	-
Hodnett, Sarah,	-	-	-	-	11	-	-

* Marriage name.

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Holman, Grace H.,	-	-	-	-	11	-	-
Houghton, Rosalind L.,	-	-	-	-	09	-	-
Howard, John J.,	-	-	-	-	10	-	-
Hubbard, Ethel G. (Cook *),	-	-	-	-	09	-	-
Hunt, Alice E.,	-	-	-	09	-	-	-
Huntington, Linda J. (Howard *),	-	-	-	-	09	-	-
Hutchinson, Helen S.,	-	-	-	-	08	-	-
Hyson, Laurie E. Winifred,	-	-	-	12	-	-	-
Jacobs, Harry W.,	-	-	-	-	09	-	-
James, M. Gertrude,	-	-	-	-	10	-	-
Johnson, Karl E.,	08	-	-	-	-	-	-
Jones, Clara L.,	-	-	-	11	-	-	-
Jørgensen, Elizabeth M.,	11	-	-	-	-	-	-
Kelly, Frank Patrick,	-	-	-	-	12	-	-
Kenswil, Edward F.,	-	-	10	-	-	-	-
Kewer, Bertram P.,	-	-	09	-	-	-	-
Kibbe, Merle Alberta,	-	-	-	-	12	-	-
Kilby, Barbara,	-	-	-	-	12	-	-
Killam, Alice P.,	-	-	-	11	08	-	-
Kimball, Ruth G.,	-	-	-	-	09	-	-
Knapp, Arthur C.,	-	-	-	11	-	-	-
Knight, Adah P.,	-	-	-	-	09	-	-
Lane, Helen P.,	-	-	-	-	11	-	-
Leavitt, Polly M.,	-	-	-	08	-	-	-
Leister, Irene M.,	-	-	-	-	10	-	-
Lemon, Anna M.,	-	-	-	-	09	-	-
Lemp, Lillie A.,	-	-	-	09	-	-	-
Lewis, Bertha,	-	-	-	-	10	-	-
Locke, Beulah,	-	-	-	10	-	-	-
Looney, Mary E.,	-	-	-	-	10	-	-
Lopaus, Mollie G.,	-	-	-	-	08	-	-
Loring, Laurence F.,	-	-	-	-	09	-	-
Loring, Marjorie,	-	-	-	-	12	-	-
Lovell, Margaret,	-	-	-	-	09	-	-
Lovell, Miriam,	-	-	-	-	10	-	-
Mabie, Charles H. R.,	-	-	-	-	08	-	-
Magullion, Katharine A.,	-	-	-	09	-	-	-
Masson, Margaret A.,	-	-	-	10	-	-	-
McAuliffe, Anna D.,	-	-	-	-	10	-	-
McCausland, Bessie B.,	-	-	-	-	10	-	-
McDermott, Mary J.,	-	-	-	-	09	-	-
McIntyre, Marion I.,	-	-	-	-	09	-	-
Mellen, Eleanor M.,	-	-	-	-	09	-	-
Mendum, Emeline O.,	12	-	-	-	09	-	-
Merchant, Edith C.,	-	-	-	-	09	-	-
Merriam, Ruth B.,	-	-	-	-	10	-	-
Miller, May,	-	-	-	-	10	-	-
Mills, Lula E.,	-	-	-	-	10	-	-
Monaghan, Anna Loretta,	-	-	12	-	-	-	-
Moxcey, Gladys E.,	-	-	-	-	08	-	-
Nash, Alice M.,	-	-	-	-	10	-	-
Nason, Gertrude J.,	08	-	-	-	-	-	-
Newhall, Nina J.,	-	-	-	-	11	-	-
Nice, Everett William,	-	-	12	-	-	-	-
Nichols, Fred W.,	-	-	-	-	10	-	-

* Marriage name.

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Noble, Madeline,	-	-	-	-	08	-	-
Nourse, Elsie Louise,	-	-	-	-	12	-	-
Nyland, Ithamar,	-	-	-	-	12	-	-
O'Brien, Harriet L.,	10	-	-	-	-	-	-
O'Connor, Elizabeth K.,	-	-	-	09	-	-	-
O'Keefe, Philip T.,	-	-	-	08	-	-	-
O'Loughlin, Gertrude F.,	-	-	-	10	-	-	-
Otis, Berenice,	-	-	-	10	-	-	-
Packard, Herbert W.,	08	-	-	-	-	-	-
Paeff, Bessie,	-	-	-	-	11	-	-
Park, Chester B.,	-	-	09	-	-	-	-
Parker, Ethel N.,	-	-	-	-	08	-	-
Parker, Frank Everett,	-	-	12	-	-	-	-
Parker, Hugh Clement,	12	-	-	-	-	-	-
Patch, H. Pauline,	-	-	-	-	08	-	-
Patten, Edith M.,	-	-	08	-	-	-	-
Peavey, Bernice F.,	-	-	-	11	-	-	-
Peck, Ruth W. H.,	-	-	-	10	-	-	-
Perry, Charles A.,	-	-	08	-	-	-	-
Peterson, Daisy F.,	-	-	-	-	11	-	-
Philbrick, Otis A.,	11	-	-	-	-	-	-
Pierce, Elizabeth Vose,	-	-	-	12	-	-	-
Pilsbury, Alice C.,	-	-	-	-	09	-	-
Pinkham, M. Grace,	08	-	-	-	-	-	-
Plantinga, Albert O.,	-	-	11	-	-	-	-
Pooke, Marion L.,	08	-	-	-	-	-	-
Potter, Prudence W.,	-	-	-	09	-	-	-
Power, Margaret E.,	-	-	-	-	08	-	-
Pownall, Isla L.,	-	-	-	-	09	-	-
Pratt, Edith May,	-	-	-	-	12	-	-
Pratt, Fannie Antoinette,	12	-	-	-	-	-	-
Preble, Grace A.,	-	-	-	-	09	-	-
Rand, Adeline E.,	08	-	-	-	-	-	-
Randel, Andreas,	08	-	-	-	-	-	-
Reaveley, Catherine,	-	-	-	-	10	-	-
Richardson, Isa M.,	-	-	-	-	08	-	-
Risdon, Florence J.,	-	-	-	-	10	-	-
Robinson, Florence O.,	-	-	-	-	09	-	-
Rogers, Anna M.,	-	-	-	-	11	-	-
Rose, Clarissa,	09	-	-	-	10	-	-
Ruggles, Edith C.,	-	-	08	-	-	-	-
Russell, Florence H.,	-	-	-	-	09	-	-
Ryan, Charlotte Anne,	-	-	-	-	12	-	-
Safford, Florence E.,	-	-	-	-	09	-	-
Sargent, L. Helen,	-	-	-	-	09	-	-
Sargent, Sam,	12	-	-	-	-	-	-
Sauer, Gertrude E.,	-	-	-	-	11	-	-
Sawin, Katharine M.,	11	-	-	-	-	-	-
Schoenfuss, Elsie,	-	-	-	10	-	-	-
Searle, Lillian J.,	-	-	-	-	11	-	-
Shattuck, Bernard W.,	-	-	-	-	10	-	-
Shaw, Bertha A.,	-	-	-	-	09	-	-
Sherinyan, Elizabeth,	-	-	-	-	11	-	-
Sinnett, Edith,	-	-	-	-	09	-	-
Silvia, Mary R.,	11	-	-	-	-	-	-

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Smith, Gertrude B.,	10	-	-	-	-	-	-
Smith, Ida V.,	10	-	-	-	-	-	-
Solomon, Ruth,	-	-	-	-	11	-	-
Squire, Annie Luella,	-	-	-	-	12	-	-
Stanley, Lillian E.,	-	-	-	09	-	-	-
Staples, Bernice E.,	-	-	-	-	10	-	-
Stephens, Alice H.,	-	-	-	10	-	-	-
Stewart, Daniel R.,	-	-	-	-	11	-	-
Story, Addie E.,	-	-	-	11	-	-	-
Swett, Marion K.,	-	-	-	-	11	-	-
Taylor, Alice T.,	-	-	-	10	-	-	-
Thayer, Alvin D.,	-	-	-	-	10	-	-
Tilden, Bertha M.,	-	-	-	-	11	-	-
Trask, Ethel Graham,	-	-	-	-	12	-	-
Tucker, Sarah W.,	-	-	-	-	11	-	-
Tuttle, Ernest W.,	-	-	11	-	-	-	-
Underhay, Mary G. (Packard *),	-	-	-	-	09	-	-
Urquhart, Stuart,	12	-	-	-	-	-	-
Valentic, Edward I.,	11	-	-	-	-	-	-
Vining, Ola de E.,	-	-	-	10	-	-	-
Walley, Frances,	-	-	-	-	09	-	-
Warren, Elizabeth B.,	-	-	-	11	-	-	-
Washburn, S. Annette,	08	-	-	-	-	-	-
Webber, Ruth B.,	-	-	-	10	-	-	-
Webster, Olive C.,	-	-	-	-	10	-	-
Wellington, Mary Eunice,	-	12	-	-	-	-	-
Wells, Eleanor,	-	-	-	11	-	-	-
Wetherbee, Dora Harris,	-	-	-	-	12	-	-
Whitman, Cora Judson,	-	-	-	-	12	-	-
Wilder, Eleanor M.,	-	-	-	-	11	-	-
Willard, Mabel V.,	-	-	-	-	10	-	-
Willard, Maude B.,	11	-	-	-	-	-	-
Winter, Alvan J.,	-	-	08	-	-	-	-
Woll, Elsie M. S.,	-	-	-	-	11	-	-
Woodbury, Marjorie C.,	-	-	-	10	-	-	-
Young, Florence Liley,	12	-	-	-	-	-	-

* Marriage name.

The Commonwealth of Massachusetts
STATE BOARD OF EDUCATION

Department of Art Education

**MASSACHUSETTS
NORMAL ART SCHOOL**

CORNER NEWBURY AND EXETER STREETS, BOSTON

CIRCULAR AND CATALOG FOR
THE FORTY-SECOND YEAR
1914 - - - 1915



Wright & Potter Printing Co., State Printers
BOSTON

APPROVED BY
THE STATE BOARD OF PUBLICATION.

INDUSTRIAL ART EDUCATION IN MASSACHUSETTS

“Every branch of manufacture in which the citizens of Massachusetts are engaged requires, in the details of the processes connected with it, some knowledge of drawing and other arts of design on the part of the skilled workmen engaged.”

From the petition to the Legislature of 1869, asking provision for instruction in industrial art.

This broad-minded and far-reaching petition of observant men of affairs sought to train industrial art leaders for the promotion of Massachusetts' manufactures. Herein was initiated one of the first movements for industrial education as we know it to-day; by this was provision made for the fostering of definite vocational guidance; and thus was enunciated the doctrine that the industrial supremacy of Massachusetts is largely dependent upon her ability to couple the power of taste in industrial art to her exceptional skill of hand.

The Legislature, by an act passed May 16, 1870, made instruction in drawing obligatory in the public day schools, thus laying the foundation for more discriminating demand for tasteful industrial productions. Cities and towns containing more than ten thousand inhabitants were required to make provision in night schools for free instruction in industrial drawing for mechanics and artisans, in the thought of providing for a more artistic, and consequently more remunerative, power of production. These enactments established the principle of vocational guidance, for the extension of these efforts provided for the discovery of exceptional artistic power otherwise lying dormant and overlooked among the people at large.

To crown these foundations, the Legislature of 1873 passed a resolve providing for the establishment of the Massachusetts Normal Art School, a solely professional and vocational institution, dedicated to the training of competent leadership in industrial art.

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ESTABLISHED 1837

Ex-Officio

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PAUL H. HANUS, LL.D.,	. . .	<i>Cambridge.</i>
CLINTON Q. RICHMOND, A.B.,	. . .	<i>North Adams.</i>

Commissioner of Education

DAVID SNEDDEN, Ph.D.

Room 500, Ford Building, 15 Ashburton Place, Boston.

Deputy Commissioners

WILLIAM ORR, A.M.,	. . .	<i>Boston.</i>
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Agents of the State Board of Education

(Associated with the work of the Massachusetts Normal Art School.)

WALTER I. HAMILTON, Registration and Certification of Teachers,
Room 500, Ford Building, Boston.

EDWARD C. BALDWIN, *Business Agent*, Room 500, Ford Building,
Boston.

OFFICERS OF INSTRUCTION AND ADMINISTRATION 1914-1915

JAMES FREDERICK HOPKINS, *Director.*

DIRECTOR OF ART EDUCATION FOR MASSACHUSETTS.

- GEORGE H. BARTLETT, *Principal, Emeritus.*
Arts of Lithography and Modern Processes of Reproductive Engraving. (Graphic Arts IV.).
- LUCY D. TAYLOR, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF APPLIED ARTS IN PUBLIC SCHOOLS. (I).
General Methods; Psychology; Educational Principles; Supervision.
- VESPER L. GEORGE, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF APPLIED DESIGN AND INTERIOR DECORATION. (II).
Decorative and Structural Design.
- CYRUS E. DALLIN, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF MODELING AND SCULPTURE. (III).
Modeling from Antique and Life; Composition in Relief and the Round.
- JOSEPH R. DeCAMP, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF DRAWING AND PAINTING. (V).
Painting (Oil), Portrait and Figure.
- ARTHUR RAY, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF MECHANICAL DRAFTING. (VI).
Mechanical Drawing; Descriptive Geometry; and Laboratory Work in Mechanic Arts.
- ALBERT S. KENDALL, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF ARCHITECTURAL DRAFTING. (VII).
Building Construction; Architectural Drawing and Design; Applied Mechanics.

- FREDERICK M. WILDER, . INSTRUCTOR IN CHARGE OF DEPARTMENT OF WOOD WORKING. (IX).
Construction in Wood: Shop Work; Methods.
- LAURIN H. MARTIN, . INSTRUCTOR IN CHARGE OF DEPARTMENT OF METAL WORK AND JEWELRY. (X).
Applied Design and Laboratory Methods in Metal Work and Jewelry.
- ALBERT H. MUNSELL, . Figure from Life and Artistic Anatomy.
- ANSON K. CROSS, . Freehand and Instrumental Perspective.
- ANNIE E. BLAKE, . Modeling and Casting; Design in Relief and the Round.
- GEORGE JEPSON, . Lecturer on Machine Shop Practice.
- EDWARD W. D. HAMILTON, . Antique Figure.
- ERNEST L. MAJOR, . Painting (Oil); Values in Still Life.
- RICHARD ANDREW, . Costumed Model, Medium and Composition.
- ETHEL G. BARTLETT, . Values (Charcoal) and Light and Shade in Still Life.
- ROSS TURNER, . Painting (Water-color); Color in Still Life; Plant Form and Floral Studies for Design.
- ANNA M. HATHAWAY, . Elementary Design. Still Life, Plant Form and Landscape in Pencil.
- ISABELLA T. DAMRELL, . Secretary to the Director and Instructor in Business Methods.
- AMY RACHEL WHITTIER, . Critic Teacher; Applied Arts; Specific Methods.

ELIZABETH H. BURNHAM, . *Preceptress.*
 GERTRUDE M. LEWIS, . *Curator and Librarian.*
 DANIEL O. BREWSTER, . *Assistant Curator.*
 CHARLES S. BUTLER, M.D., . *School Physician.*
 257 Newbury Street.

The names of the instructors and lecturers for 1914-15 are printed in the order of the departments of instruction, and then in the order of appointment.

ADMISSION TO THE MASSACHUSETTS NORMAL ART SCHOOL

Candidates for admission to the Massachusetts Normal Art School must meet six requirements:

Seventeen years of age, if young men, and sixteen years of age, if young women. (See Note 1 of Board of Education Requirements.)

Physical fitness to undertake the contemplated course of study. (See Note 2.)

Good moral character. (See Note 3.)

High standing in scholarship. (See Note 4.)

Proficiency in drawing. (See Note 5.)

Serious professional or vocational purpose toward training for industrial art leadership.

MASSACHUSETTS NORMAL ART SCHOOL

STATE BOARD OF EDUCATION REQUIREMENTS FOR ADMISSION TO MASSACHUSETTS NORMAL SCHOOLS

Under date of January 15, 1914, the State Board of Education issued the following circular of requirements for admission to Massachusetts normal schools. These requirements cover every condition for admission to the Massachusetts Normal Art School, as will be seen by the notes printed in the margin and referring back to the conditions listed on the opposite page.

I. Candidates for admission to a Massachusetts State Normal School must have attained the age of seventeen years, if young men, and sixteen years, if young women (for admission to the Household Arts Course at the Framingham Normal School, an age of at least eighteen years is required); must be free from diseases or infirmities which would unfit them for the office of teacher; and must present certificates of good moral character. They must also submit detailed records of scholarship from the principal of the high school, or other school in which preparation has been made, showing the amount of time given to individual subjects and the grade therein, and such additional evidence of qualifications for the calling of a teacher as the Board of Education may require.

Note 1 — Age
Note 2 — Physical fitness
Note 3 — Character
Note 4 — Scholarship

II. A candidate for admission as a regular student to a general course must present a diploma of graduation from a high school, or its equivalent, and, in addition, must offer satisfactory evidence of preparation in the subjects listed under "A", "B" and "C", amounting to 14 units, 10 of which units, however, must be in subjects given under "A" and "B", secured either by examination or certification. A unit represents a year's study in any subject in a secondary school, constituting approximately one quarter of a full year's work.

A. *Prescribed subjects.* Three units.

(1) English literature and composition, 3 units.

B. *Elective subjects.* At least 7 units from the following subjects:—

- | | | | | | | | |
|---------------------------|---|---|---|---|---|---|---------------|
| (2) Algebra, | . | . | . | . | . | . | 1 unit. |
| (3) Geometry, | . | . | . | . | . | . | 1 unit. |
| (4) History, ¹ | . | . | . | . | . | . | 1 or 2 units. |
| (5) Latin, | . | . | . | . | . | . | 2 to 4 units. |
| (6) French, | . | . | . | . | . | . | 2 or 3 units. |

¹History includes: Ancient; Mediæval and Modern; English; American, including Civics or Current Events.

MASSACHUSETTS NORMAL ART SCHOOL

- | | | |
|------|--|---------------|
| (7) | German, | 2 or 3 units. |
| (8) | Drawing, ¹ | 1 unit. |
| (9) | Physics, | 1 unit. |
| (10) | Chemistry, | 1 unit. |
| (11) | Biology, Botany or Zoölogy, ¹ | 1 unit. |
| (12) | Physical Geography, ¹ | 1 unit. |
| (13) | Physiology and Hygiene, ¹ | 1 unit. |
| (14) | General Science, ¹ | 1 unit. |
| (15) | Stenography, | 1 or 2 units. |
| (16) | Domestic Science or Manual Training, | 1 unit. |
| (17) | Commercial Geography, ¹ | 1 unit. |
| (18) | Arithmetic, ¹ | 1 unit. |
| (19) | Bookkeeping, | 1 unit. |

For the present, the topics included within the foregoing subjects will be such as are usually accepted by Massachusetts colleges for entrance. The outlines submitted by the College Entrance Examination Board (Sub-station 84, New York City) will be found suggestive by high schools.

For admission to the Massachusetts Normal Art School, a special examination in drawing will be required, in addition to the above. **Note 5—Proficiency in Drawing**

C. Additional subjects. At least 4 units from any of the foregoing subjects, or from other subjects approved by the secondary school towards the diploma of graduation of the applicant. Work in any subject approved for graduation, in addition to that for which credit is secured by examination or certification, may count towards these 4 units.

III. *Examinations.* Each applicant for admission, unless exempted by the provisions of Sections IV. and V., must pass entrance examinations in the subjects as required under "A" and "B." Examinations in these subjects will be held at each of the normal schools in June and September of each year (examinations for the Massachusetts Normal Art School are held only in September). Candidates applying for admission by examination must present credentials or certificates from their schools to cover the requirements under "C," and will not be given examinations in these subjects.

IV. *Division of examinations.* Candidates for admission to the normal schools may take all of the examinations at once, or divide them between June and September. If the examinations are divided, the candidate will receive no credit for the first ex-

¹ Half units in these subjects will also be accepted.

MASSACHUSETTS NORMAL ART SCHOOL

amination, unless he secures by examination or certification a total of at least 5 of the 10 units required. Examinations cannot be divided between different years.

V. *Admission on certificates.* Candidates from public high schools which are on the certificate list of the New England College Entrance Certificate Board may be exempted by the principal of the normal school from examination in any of the subjects under "A" and "B" in which the principal of the high school shall certify that the applicant, in accordance with the practice of the high school, is entitled to certification to a college in the New England College Certificate Board. Candidates from public high schools approved for this purpose by the Board of Education may be exempted by the principal of the normal school from examination in any subjects under "A" and "B" in which the applicant has a record of B, or 80 per cent., in the last year in which such subject has been pursued, and when the principal of the high school states that the work of the applicant entitles him to certification. Credits secured by any candidate from the Board of Regents of the State of New York, or for admission to any college in the New England College Certificate Board, either by examination or certification, or in the examinations of the College Entrance Examination Board, shall be accepted towards the total of 10 units under "A" and "B." In addition to units granted by certification, candidates must present credentials for subjects under "C."

VI. *Admission as special students.* Graduates of normal schools and colleges and persons with satisfactory experience in teaching may be admitted as special students to all courses, under such regulations as the Board may prescribe. Applicants with satisfactory teaching experience may be admitted to the one year's course without examination or other requirements.

VII. *Admission to special courses.* Persons possessing qualifications for the pursuit of work offered in special courses may be admitted as special students under such regulations as the Board may prescribe.

BOARD OF EDUCATION,
FORD BUILDING, BOSTON, MASS.

MASSACHUSETTS NORMAL ART SCHOOL

HOW CANDIDATES ARE ADMITTED TO THE MASSACHUSETTS NORMAL ART SCHOOL

Candidates desiring to be admitted to the Freshman Class of the Massachusetts Normal Art School in September, 1914, should conform to the following conditions of entrance:

- (a) Every candidate must present a certificate from a reliable physician stating that he or she is physically fitted to undertake the contemplated course of study, and giving information as to any physical weakness the candidate may have. This is in accordance with the vote of the State Board of Education, March 7, 1901, which was ordered to be printed in the catalog of all the State normal schools.

"That the visitors of the several normal schools be authorized and directed to provide for a physical examination of candidates for admission to the normal schools, in order to determine whether they are free from any disease or infirmity which would unfit them for the office of teacher, and also to examine any student at any time in the course, to determine whether his physical condition is such as to warrant his continuance in the school."

- (b) Every candidate must present a letter from some well-known person in the city or town of residence certifying to good moral character.
- (c) Every candidate must secure from the Massachusetts Normal Art School official blanks of the Massachusetts Board of Education entitled "Recommendation of Applicant for Admission to the State Normal Schools." These two blanks, an original and a duplicate, representing two copies of the recommendation, must be filled out, signed by the principal or other officer of the school in which preparation has been made, and forwarded to the Massachusetts Normal Art School.

The certificates of physical fitness, good moral character, and standing in scholarship mentioned above under (a), (b) and (c) should be forwarded to the "Director, Massachusetts Normal Art School, Newbury and Exeter Streets, Boston, Mass.," if possible, during June. Should it be impossible to complete these details thus early, they may be forwarded during the summer or in September before the 12th. Students will be admitted to the examination in drawing (See Note *d*), if the above papers are not all on file; but it is highly desirable for and decidedly advantageous to every student to file these papers before the summer vacation.

- (d) The special examination in drawing required for admission to the Massachusetts Normal Art School, in addition to high standing in scholarship, will be held in the school building, corner of Newbury

MASSACHUSETTS NORMAL ART SCHOOL

and Exeter Streets, Boston, on September 19, 1914, at 9 A.M.
The subjects of the examination are as follows:

- (1) Outline drawing from group of objects.
- (2) Outline drawing from cast of ornament.
- (3) Design for some simple example of applied art, or a
- (4) Working drawing of a given constructive detail.

Candidates will be required to pass subjects 1 and 2, and either subject 3, or subject 4, as the candidate may choose.

Materials for examination are supplied by the school free of cost.

The number of entering students that may be enrolled in the Massachusetts Normal Art School is positively limited to one hundred and five persons. Admission to the Freshman Class is based, other things being equal, upon proficiency in drawing. Those candidates who pass all requirements, but whose admission would cause the enrollment to exceed the school limit, are placed upon the waiting list and admitted as vacancies occur.

TUITION

Tuition is free to pupils whose parents reside within the State.

Provided there is room in the school, applicants from other States, who can meet the conditions of admission stated above, will be enrolled as pupils upon the payment of fifty dollars per term.

INCIDENTAL FEE

The "incidental fee" of five dollars per term, formerly collected, is now abolished. In place of this fee students will be expected to provide all materials, easels, etc., and make good all damage to school property. (See page 35.)

STUDENT BOARD

The school has no dormitories and can furnish only very general information concerning boarding places.

MASSACHUSETTS NORMAL ART SCHOOL

COURSES OF INSTRUCTION

The school is organized into departments of instruction, offering for the school year of 1914-15 the following definite elective courses, training through four years' work for industrial art leadership.

APPLIED ARTS IN PUBLIC SCHOOLS (PS.) DEPT. I

Presentation of Applied Art subjects in classroom and workshops.

APPLIED DESIGN AND INTERIOR DECORATION (D.) DEPT. II

General and Specialized Design, and Methods of Application.

MODELING AND CASTING (M.) DEPT. III Appreciation of Form, and Professional Craftsmanship.

GRAPHIC ARTS (G.) DEPT. IV Technique and Processes in Illustrative, Photographic and Printing Arts.

DRAWING AND PAINTING (DP.) DEPT. V Drawing and Painting the Figure.

MECHANICAL DRAFTING (Me.) DEPT. VI Technique, Design, and Methods of Shop Drafting.

ARCHITECTURAL DRAFTING (A.) DEPT. VII Technique, Construction, and Methods of Architectural and Structural Drafting.

IRON WORKING (ASSOCIATE DEPT.) (I.) . DEPT. VIII Technique and Methods of Iron Working, Forging, Bench Work, and Machine Tool Practice.

WOOD WORKING (W.) DEPT. IX Technique and Methods of Wood Working, Turning, Furniture and Cabinet Work, Pattern Making and Carving.

MASSACHUSETTS NORMAL ART SCHOOL

METAL WORK AND JEWELRY (MJ.) . . . DEPT. X

Technique and Methods of Coppersmithing, Silversmithing, Enameling and Jewelry.

COSTUME ILLUSTRATION (C.) . . . DEPT. XI

Technique, Methods and Combinations in Costume Illustration and Production.

Instruction in all courses consists of studio, laboratory, and home work practice, lectures, research and practical apprentice experience in educational and industrial establishments. Students of all courses pursue, throughout their Freshman Year, the same scheme of general training.

The overcrowded condition of the school building, with the inadequate equipment therein, prevents the offering at this time of the courses on TEXTILE DESIGN (ASSOCIATE DEPT.), DEPT. XI., and CERAMIC ARTS, DEPT. XIII.

The work of any or all of the above departments must not be understood to in any way attempt the duplication of courses in schools of technology, trade or textile schools, or their successful training for executive engineering efficiency. The original and only purpose of the Massachusetts Normal Art School is to train teachers and industrial art workers. It is hoped that in the near future more complete facilities will be provided in all departments, particularly in laboratory and shop equipment, in order to accomplish this training for leadership in practical fashion.

That these provisions for increased usefulness may be speedily accomplished is the hope of every friend of the School. See "A Report of Progress" and "The Massachusetts Normal Art School within the Horizon of Philanthropy" on pages 115 to 119.

MASSACHUSETTS NORMAL ART SCHOOL

ENTERING STUDENTS

Students entering the school from widely varying high schools, and from equally varying courses therein, from the uncertain power of the teaching profession, industrial, commercial or home life, represent conditions which are bound to bring together a body of Freshman students who must be developed into reasonably uniform power of expression.

The immaturity of these students, together with the lack of opportunities to develop a breadth of view concerning a proper choice of vocation, suggests the wisdom of utilizing the Freshman Year, not only as a period of well-balanced general training, but as a time of observation as well, during which, under the eyes of the School Faculty, special aptitudes may be noted, and personal preferences may be confirmed.

The experience of the school in endeavoring to establish standards, eliminate non-serious workers, prevent a waste of effort and resources through the training of misfits, together with the unanimous approval of a professional Faculty, justifies the establishment of a uniform, well-balanced general course, planned to prepare broadly for any departments of instruction which the School may offer.

FRESHMAN YEAR

For conditions of admission see pages 8 to 13.

For description of subjects of instruction see pages 45 to 81.

FREEHAND PERSPECTIVE (<i>Pencil technique</i>) (DP. 1 & 2), . . .	408 hours
VALUES (<i>Charcoal</i>) (DP. 3),	102 "
VALUES (<i>Oil</i>) (DP. 4),	102 "
DESIGN (<i>Elementary</i>) (D. 1),	102 "
MODELING AND CASTING (M. 1),	102 "
COSTUMED MODEL (<i>Elementary</i>) (G. 1),	102 "
CONSTRUCTIVE DRAWING (Me. & A. 1),	102 "
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TOTAL,	1020 hours

This total of 1020 hours represents the time given to studio, class-room or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required homework.

MASSACHUSETTS NORMAL ART SCHOOL

Time sketches and unannounced tests will be held from time to time during the Freshman year, and students will be ranked upon both classroom and homework. Students must not only obtain an average of 80% in all subjects, and must not fall below 75% in any subject, but must show particular aptitude, seriousness and fitness for the vocational field selected, in order to enter any of the departments of instruction, commencing with the Sophomore Year.

SUMMER READING

All students of the School are required to cover prescribed courses in reading during the summers following Freshman, Sophomore and Junior years. A statement of the works read during the summer is required at the beginning of the next school-year. The first year reading is advantageous as preparation for the historic art courses of the following years.

The purpose of this summer reading is to supplement such practice and instruction in the use of library material as may be given throughout the course. Of equal importance and most definite aim is the attempt to supply such acquaintance with and appreciation of historical and literary sources as shall develop taste for consistent reading and furnish material for personal growth and culture.

A circular on Summer Reading is issued each year, containing a list of the required reading, and a supplementary list in which additional books are recommended. The books in each list are selected from most readable and attractive material.

MASSACHUSETTS NORMAL ART SCHOOL

APPLIED ARTS IN THE PUBLIC SCHOOLS

DEPT. I

The purpose of this course is to offer thorough training in drawing, design, color and construction, together with practice in the adaptation of the details of these subjects to the needs of children in the public schools. Opportunities are given for practice teaching and departmental instruction under actual schoolroom conditions. The course offers the best of preparation for the intelligent conduct of applied arts in the elementary schools of a town, union or small community, or in high schools, and lays a broad foundation for future professional growth. The program of study is closely and definitely related to the courses outlined for applied design, modeling, graphic arts, drawing and painting, mechanical and architectural drafting and the associated subject of iron working, wood working, metal work and jewelry, and costume illustration.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments (see page 16).

Summer Reading (see page 17).

SOPHOMORE YEAR

Students will elect to prepare for either Departmental Teaching and Supervision of Drawing and Applied Arts in Elementary Schools or for High School Teaching.

For description of subjects of instruction, see pages 45 to 81.

DRAWING AND APPLIED ARTS DIVISION (ELEMENTARY SCHOOLS)

DESIGN (<i>Intermediate</i>) (D. 2),	306 hours
COSTUMED MODEL (<i>Advanced</i>) (G. 2a),	204 "
ANTIQUÉ FIGURE (DP. 8),	102 "

MASSACHUSETTS NORMAL ART SCHOOL

COLOR (<i>Water-Color</i>) (DP. 11),	204 hours
HISTORY OF INDUSTRIAL ART (HA. 2),	51 "
ELECTIVES,	153 "
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TOTAL,	1020 hours

HIGH SCHOOL DIVISION

DESIGN (<i>Intermediate</i>) (D. 2),	306 hours
COSTUMED MODEL (<i>Advanced</i>) (G. 2a),	204 "
ANTIQUE FIGURE (DP. 8),	102 "
COLOR (<i>Water-Color</i>) (DP. 11),	204 "
HISTORY OF INDUSTRIAL ART (HA. 2),	51 "
INSTRUMENTAL PERSPECTIVE (A. 2),	51 "
ELECTIVES,	102 "
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TOTAL,	1020 hours

These totals of 1020 hours represent the time given to studio, classroom or laboratory practice; to lectures and library research; and are supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Junior year.

Summer Reading (see page 17).

JUNIOR YEAR

Students will elect to prepare for either Departmental Teaching and Supervision of Drawing and Applied Arts in Elementary Schools or for High School Teaching.

For description of subjects of instruction, see pages 45 to 81.

DRAWING AND APPLIED ARTS DIVISION

DESIGN (<i>Structural</i>) (D. 3),	102 hours
DRAWING (<i>Public School Subjects</i>) (P.S. 1),	204 "
PSYCHOLOGY (<i>Elementary</i>) (P.S. 2),	51 "
HISTORY OF INDUSTRIAL ART (HA. 2),	51 "

MASSACHUSETTS NORMAL ART SCHOOL

DRAWING AND APPLIED ARTS DIVISION, Continued

Students will select either Group A or Group B

GROUP A

WOODWORKING (<i>Elementary</i>) (W. 1 & 2),	306 hours
ELEMENTARY CRAFTS (<i>Bookbinding</i>) (P.S. 3),	51 "
ELEMENTARY CRAFTS (<i>Basketry</i>) (P.S. 4),	51 "
ELECTIVES,	204 "

GROUP B

METHODS, I TO VI GRADES,	204 "
ELEMENTARY CRAFTS (<i>Bookbinding</i>) (P.S. 3),	51 "
ELEMENTARY CRAFTS (<i>Basketry</i>) (P.S. 4),	51 "
ADVANCED CRAFTS (<i>Bookbinding</i>) (P.S. 5),	102 "
ELECTIVES,	204 "
TOTAL,	1020 hours

HIGH SCHOOL DIVISION

DESIGN (<i>Structural</i>) (D. 3),	102 hours
DRAWING (<i>Public School Subjects</i>) (P.S. 1),	204 "
METAL WORK (<i>Elementary</i>) (M.J. 1a),	102 "
WORKING DRAWINGS (Me. & A. 1),	102 "
HISTORY OF INDUSTRIAL ART (H.A. 2),	51 "
ELECTIVES,	459 "
TOTAL,	1020 hours

These totals of 1020 hours represent the time given to studio, classroom or laboratory practice; to lectures and library research; and are supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter the Senior year.

Summer Reading (see page 17).

MASSACHUSETTS NORMAL ART SCHOOL

SENIOR YEAR

(Reprint from former Catalogs.)

PRACTICE TEACHING AND SUPERVISION

Review and adaptation of the work of the Freshman, Sophomore and Junior years to the needs of children in the public schools: (a) review of principles, (b) consideration of the purpose of the work, (c) methods.

- | | |
|---|---|
| I. Representation, freehand | { a. Drawing, delineation.
b. Painting. |
| II. Drafting, drawing (delineation) | { a. Instrumental.
b. Freehand. |
| III. Design. | |
| IV. Blackboard drawing. | |
| V. Color. | |
| VI. Shop work. | |
| A. Making of original objects of utility. | { a. Wood.
b. Leather.
c. Metal.
d. Enamel.
e. Weaving: string, yarns, raffia, reed.
f. Object making: paper, cardboard.
g. Modeling: clay. |
| B. Repairing. | |
| VII. English composition. | |
| VIII. Educational principles and practice: a study of present conditions and their development. | |
| IX. Elementary psychology and pedagogy. | |
| X. Observation and practice teaching in the schools of Winchester. | |
| XI. Supervision in public schools. | |

EXAMINATIONS DURING COURSE OF STUDY

Daily credits must average 80% in each subject for passing.

EXAMINATIONS FOR DIPLOMA

- | | | |
|----------------------------|-----------------------|------------|
| Essay on assigned subject. | Psychology | { applied. |
| Object drawing. | Pedagogy | |
| Memory drawing. | Supervision. | |
| Blackboard drawing. | History of education. | |

MASSACHUSETTS NORMAL ART SCHOOL

APPLIED DESIGN AND INTERIOR DECORATION

DEPT. II

The purpose of this course is to offer thorough training in arrangement, color and form through the study of motives of design derived from nature and the adaptation of principles observed in historic styles.

Opportunities are given for practice in the application of design to many forms of industry. The course offers fundamental preparation for professional service, and is definitely related to the courses outlined for training in teaching, modeling, graphic arts, drawing and painting, architectural drafting, forging, furniture construction, metal work and jewelry, and costume illustration.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 16.)

Summer Reading (see page 17).

SOPHOMORE YEAR

For description of subjects of instruction see pages 45 to 81.

DESIGN (<i>Intermediate</i>) (D. 2),	306 hours
COSTUMED MODEL (G. 2a),	204 "
COLOR (<i>Water Color</i>) (DP. 11),	204 "
ANTIQUE FIGURE (DP. 8),	102 "
MODELING (M. 2b),	102 "
HISTORY OF INDUSTRIAL ART (HA. 2),	102 "
TOTAL,	1020 hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Junior year.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 17).

JUNIOR YEAR

For description of subjects of instruction see pages 45 to 81.

DESIGN (<i>Advanced</i>) (D. 4),	204 hours
DESIGN (<i>Furniture</i>) (D. 5),	102 "
DESIGN (<i>Interior Decoration</i>) (D. 6),	102 "
LETTERING (D. 7),	102 "
DRAWING THE FIGURE (DP. 9a),	102 "
MODELING (M. 3),	102 "
ARTISTIC ANATOMY (DP. 10),	102 "
HISTORY OF INDUSTRIAL ART (HA. 2),	51 "
ELECTIVES (<i>Applied Art</i>),	153 "
TOTAL,	1020 hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Senior year.

Summer Reading (see page 17).

SENIOR YEAR

(Reprint from former Catalogs.)

Study of historic ornament.

Designs for wall paper, textiles, leaded glass, furniture, book covers, posters, etc.

Figure composition: designs for decoration introducing the figure.

Interior decoration: designs for interiors, in color with wall decorations, furniture and fixtures.

MASSACHUSETTS NORMAL ART SCHOOL

SENIOR YEAR, Continued

Costume designing: a waist, skirt or other garment to be made by each student.

Work in Arts and Crafts laboratory.

EXAMINATIONS DURING COURSE OF STUDY

Artistic anatomy.

Paper on perspective.

Essay on the history of ornament.

Essay on the theory of color.

A design in accordance with a given proposition.

EXAMINATIONS FOR DIPLOMA

Theory of color.

Essay on the history of ornament.

A design in accordance with a given proposition.

MASSACHUSETTS NORMAL ART SCHOOL

MODELING AND CASTING DEPT. III

The purpose of this course is to offer thorough training in modeling and casting through the study of ornament, the antique and life. Opportunities are given for practice on commercial problems in the spirit of decorative modeling for architectural work, terra-cotta, stone carving, wood carving, etc., and for all methods of producing and finishing plaster casts. The course offers fundamental preparation for professional and commercial life, as well as preliminary training for the courses in sculpture in any of the advanced art schools. The work of this department is definitely related to the courses outlined for training in teaching, graphic arts, drawing and painting, and costume illustration, in details of training for appreciation of form. To the courses in applied design, architectural drafting, forging, wood working, or metal work and jewelry, it offers correlative work in training for finer technical craftsmanship.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 16.)

Summer Reading (see page 17).

SOPHOMORE YEAR

For description of subjects of instruction see pages 45 to 81.

MODELING (M. 2),	408	hours
COSTUMED MODEL (G. 2a),	204	"
ANTIQUE FIGURE (DP. 8a),	204	"
VALUES (<i>Antique Head</i>) (DP. 7),	102	"
HISTORY OF INDUSTRIAL ART (HA. 2),	102	"
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TOTAL,	1020	hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Junior year.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 17).

JUNIOR YEAR

To be announced in Catalog of 1915-16.

SENIOR YEAR

(Reprint from former Catalogs.)

Figure from life.

Original composition in accordance with a given proposition.

EXAMINATIONS DURING COURSE OF STUDY

Time sketch in clay from ornament.

Time sketch in clay from the antique.

Artistic anatomy.

Essay on the historic schools of sculpture.

Original design in relief.

EXAMINATIONS FOR DIPLOMA

Essay on the historic schools of sculpture.

Time sketches in clay.

Original design in relief.

MASSACHUSETTS NORMAL ART SCHOOL

GRAPHIC ARTS

DEPT. IV

The purpose of the courses of this department is to offer thorough training in drawing and the technique of illustration, the arts of lithography, and representative drawing for reproduction by engraving. Opportunities are given for practice in the various processes of these arts, as well as for the establishment of definite relations with commercial offices and printing houses.

The courses offer fundamental preparation for those undertaking illustration, engraving and lithography, and are definitely related to the courses outlined for training in teaching, applied design, architectural drafting (rendering), metal work and jewelry (catalog illustration), and costume illustration.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 16.)

Summer Reading (see page 17).

SOPHOMORE YEAR

For description of subjects of instruction see pages 45 to 81.

COSTUMED MODEL (G. 2),	306	hours
MEDIUM (G. 3),	204	"
MODELING (M. 2a),	204	"
ANTIQUE FIGURE (DP. 8),	102	"
VALUES (<i>Antique Head</i>) (DP. 7),	102	"
HISTORY OF INDUSTRIAL ART (HA. 2),	102	"
TOTAL,	1020	hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Junior year.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 17).

JUNIOR YEAR

For description of subjects of instruction see pages 45 to 81.

DRAWING THE FIGURE (DP. 9),	306 hours
MEDIUM (G. 4),	306 "
MODELING (M. 33),	153 "
COMPOSITION (D. 8),	102 "
ANATOMY (<i>Structure</i>) (DP. 10),	102 "
HISTORY OF INDUSTRIAL ART (HA. 2),	51 "
TOTAL,	1020 hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Senior year.

SENIOR YEAR

To be announced in Catalog of 1915-16.

MASSACHUSETTS NORMAL ART SCHOOL

GRAPHIC ARTS DEPT. IV. (DIVISION H.)

(Reprint from former Catalogs.)

TECHNICAL STUDY OF THE ART OF LITHOGRAPHY

MR. BARTLETT

Only students who have attained marked skill in representative drawing during their Freshman Year (see pages 16 and 17) are eligible to become members of this department. Those pupils who wish to undertake this work must pass a test examination.

SOPHOMORE YEAR

Lectures on the history and development of the various branches of the Art.

Methods of preparing stones and plates, acids, oils, gum, powders, solutions — for what purposes they are used and how applied. Crayons and tusche — their ingredients, how used. Alpaca, chamois skin, steel scraper — how used. Exercises on paper with crayon, ink line and stipple. Drawing on stone and zinc plates with crayon — rubbed and scraped tints, ink line work and stipple.

EXAMINATION FOR PROMOTION

JUNIOR YEAR

Lectures on the history and development of the hand and power presses — their construction and operation.

Chemical analysis of colored lithographic inks and how they are used in combination for color effects in printing.

Transfer paper, how it is made — its use.

Transferring — how it is done.

Lay-out sheets, how made — purpose for which they are used.

Exercises in black and color work on stones and plates, mediums and methods of handling them in combination.

Keystones, offsets, texture stones, how made — their use.

Process of proving black and color work.

EXAMINATION FOR PROMOTION

MASSACHUSETTS NORMAL ART SCHOOL

SENIOR YEAR

Lettering and instrumental drawing on stones and plates — how to prepare instruments and brushes. Various branches of commercial work. Original designs in color made on paper by the pupils, and reproduced by them on stones and plates.

Exercises on stone in crayon portraiture, landscape and ornament.

FINAL EXAMINATIONS

PUPILS WHO COMPLETE THIS COURSE IN A SATISFACTORY MANNER WILL BE AWARDED A DIPLOMA.

GRAPHIC ARTS DEPT. IV. (DIVISION G.)

(Reprint from former Catalogs.)

REPRESENTATIVE DRAWING FOR REPRODUCTION BY CHEMICAL ENGRAVING

MR. BARTLETT

Only students who have attained marked skill in representative drawing during their Freshman and Sophomore Year (see pages 16, 17 and 27) are eligible to become members. Those pupils who wish to join must pass a test examination.

JUNIOR YEAR

Lectures on the history, development and technical manipulation of the modern processes for reproduction.

Exercises in pen-and-ink line drawing on Bristol board.

Exercises with ink, chalk, Chinese white and the scraper on prepared papers. Original designs by pupils in accordance with given propositions, adapted for reproduction from zinc plates.

EXAMINATION FOR PROMOTION

MASSACHUSETTS NORMAL ART SCHOOL

SENIOR YEAR

Lectures on the half tone and three-color process — how pen drawings should be made to obtain the best results in reproduction.

Exercises in pictorial art.

Exercises in drawing suitable to the various branches of commercial art (so called).

Original designs made by the pupils adapted for reproduction by chemical engraving.

Architectural and mechanical drawing and lettering.

FINAL EXAMINATION

PUPILS WHO COMPLETE THIS COURSE IN A SATISFACTORY MANNER WILL BE AWARDED A DIPLOMA.

MASSACHUSETTS NORMAL ART SCHOOL

DRAWING AND PAINTING DEPT. V

The purpose of this course is to offer thorough training in recognition and expression of line, value, color and form through drawing from life and painting the portrait and figure. Opportunities are also given for practice in outdoor sketching in color. The course offers fundamental preparation for portrait and figure painting in any of the advanced art schools, and is definitely related to the courses outlined for training in teaching, applied design, modeling, graphic arts, architectural drafting, metal work and jewelry, and costume illustration.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 16.)

Summer Reading (see page 17).

SOPHOMORE YEAR

For description of subjects of instruction see pages 45 to 81.

COSTUMED MODEL (G. 2a),	204 hours
ANTIQUE FIGURE (DP. 8a),	204 "
COLOR (<i>Oil</i>) (DP. 5),	204 "
MODELING (M. 2a),	204 "
VALUES (<i>Antique Head</i>) (DP. 7),	102 "
HISTORY OF INDUSTRIAL ART (HA. 2),	102 "
TOTAL,	1020 hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Junior year.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 17).

JUNIOR YEAR

For description of subjects of instruction see pages 45 to 81.

DRAWING THE FIGURE (DP. 9),	306 hours
COLOR (<i>Oil</i>) (DP. 6),	306 "
MODELING (M. 33),	153 "
COMPOSITION (D. 8),	102 "
ANATOMY (<i>Structure</i>) (DP. 10),	102 "
HISTORY OF INDUSTRIAL ART (HA. 2),	51 "
TOTAL,	1020 hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Senior year.

Summer Reading (see page 17).

SENIOR YEAR

(Reprint from former Catalogs.)

Painting from the living model, portraiture.

EXAMINATIONS FOR DIPLOMA

Essay on the historic schools of painting.

Time sketches in drawing and painting.

Original composition.

MASSACHUSETTS NORMAL ART SCHOOL

MECHANICAL DRAFTING DEPT. VI

The purpose of this course is to offer thorough training in mechanical drafting practice through programs planned to give insight into office methods, as well as to develop high technical drafting skill.

Opportunities are given for the establishment of definite relations with machine shop and drafting room establishments for practical work therein during a certain portion of the course.

The work of this department is definitely related to the courses outlined for training in teaching, graphic arts, iron working and metal work.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 16.)

Summer Reading (see page 17).

SOPHOMORE YEAR

For description of subjects of instruction see pages 45 to 81.

INSTRUMENTAL DRAWING (Me. & A. 2),	306	hours
MACHINE SKETCHES (Me. 3),	102	"
SHOP DRAWINGS (Me. 4),	204	"
VISE AND BENCH WORK (I. 1),	102	"
FORGING (I. 2),	102	"
PHYSICS (Me. & A. 5),	51	"
MATHEMETICS (Me. & A. 6),	51	"
BUSINESS CORRESPONDENCE (E. 1),	51	"
HISTORY OF INDUSTRIAL ART (HA. 2),	51	"
TOTAL,		1020 hours

This total of 1020 hours represents the time given to drafting room, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time drawings and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Junior year.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 17).

JUNIOR YEAR

For description of subjects of instruction see pages 45 to 81.

DESCRIPTIVE GEOMETRY (Me. 7),	102	hours
MACHINE DRAFTING (Me. 8),	306	"
CARPENTRY AND PATTERN-MAKING (W. 7 and W. 8),	204	"
MACHINE TOOL PRACTICE (I. 3),	306	"
MATHEMATICS (Me. & A. 9),	51	"
HISTORY OF INDUSTRIAL ART (HA. 2),	51	"
<hr/>		
TOTAL,	1020	hours

This total of 1020 hours represents the time given to drafting room, classroom and laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time drawings and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Senior year.

Summer Reading (see page 17).

SENIOR YEAR

(Reprint from former Catalogs.)

Descriptive Geometry.

Illustration from lectures.

Intersection of solids, projection of shadows.

Machine Drawing.

Screws and their applications.

Wheels, spur and bevel gears, cams, etc.

Machine drawn from copy.

Machine drawn from measurements.

Practice in conventional coloring.

Forging, making and tempering tools, etc.

Laboratory Work.

Work in mechanical laboratory and in pattern-making.

EXAMINATIONS FOR DIPLOMA

Notes and sketches on subjects taught in the class, applied design.

MASSACHUSETTS NORMAL ART SCHOOL

ARCHITECTURAL DRAFTING DEPT. VII

The purpose of this course is to offer thorough training in architectural drafting practice and construction superintendence through programs of study planned to offer artistic training as well as sound knowledge of scientific principles. Opportunities are given for the establishment of definite observational relations with outside building activities and production plants.

The course offers fundamental preparation for drafting room service, and is definitely related to the courses outlined for training in teaching, applied design, modeling, graphic arts, forging and wood working.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 16.)

Summer Reading (see page 17).

SOPHOMORE YEAR

For description of subjects of instruction see pages 45 to 81.

INSTRUMENTAL DRAWING (Me. & A. 2),	306	hours
CONSTRUCTION IN WOOD (A. 3),	204	"
ELEMENTS OF ARCHITECTURE (A. 4),	102	"
CARPENTRY (W. 7),	102	"
COSTUMED MODEL (G. 2b),	51	"
MODELING (M. 22),	51	"
PHYSICS (Me. & A. 5),	51	"
MATHEMATICS (Me. & A. 6),	51	"
BUSINESS CORRESPONDENCE (E. 1),	51	"
HISTORY OF INDUSTRIAL ART (HA. 2),	51	"
<hr/>		
TOTAL,	1020	hours

This total of 1020 hours represents the time given to drafting room, classroom and laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time drawings and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Junior year.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 17).

JUNIOR YEAR

For description of subjects of instruction see pages 45 to 81.

DESCRIPTIVE GEOMETRY (Me. & A. 7),	102 hours
CONSTRUCTION IN FIREPROOF MATERIALS (A. 5),	306 "
INTERIOR DESIGN AND DECORATION (D. 66),	204 "
INSTRUMENTAL PERSPECTIVE (A. 2),	102 "
ARCHITECTURAL RENDERING (A. 6),	51 "
MECHANICS OF MATERIALS (<i>Theory and Graphics</i>) (A. 7),	102 "
MATHEMATICS (Me. & A. 9),	51 "
BUSINESS FORMS (E. 2),	51 "
HISTORY OF INDUSTRIAL ART (HA. 2),	51 "
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TOTAL,	1020 hours

This total of 1020 hours represents the time given to drafting room, classroom and laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time drawings and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Senior year.

Summer Reading (see page 17).

SENIOR YEAR

(Reprint from former Catalogs.)

Descriptive Geometry.

Illustration from lectures.

Intersections of solids, projection of shadows.

Architecture.

Studies of the orders.

Drawing from measurements.

Three designs in accordance with a proposition.

Three sketch designs.

Rendering in wash, pen and pencil.

Rendering in perspective.

MASSACHUSETTS NORMAL ART SCHOOL

SENIOR YEAR, Continued

Architecture, Continued

Monograph in connection with history.

Applied mechanics and construction.

Final design (subject selected by the student), details, specifications and perspective.

EXAMINATIONS DURING COURSE OF STUDY

Papers on solid geometry and shadows.

Examination of laboratory work.

Examination on lecture notes and problems.

Notes on architectural history, with sketches.

Examinations in architectural history.

Essay on classic ornament, with sketches.

Examinations in applied mechanics and construction.

EXAMINATIONS FOR DIPLOMA

Essay on classic architecture and ornament.

Notes and sketches on subjects taught in the class.

Applied design.

IRON WORKING

(ASSOCIATE DEPT.)

DEPT. VIII

The purpose of this course is to offer training in methods of iron working, forging, casting and repairs. The work of this department is definitely associated and related to the courses outlined for training in teaching, applied design (forging), modeling (supports and fastenings), mechanical drafting, architectural drafting, wood working (pattern making), and metal work and jewelry (casting). The programs of this department are integral parts of the courses in the Junior and Senior years of the major departments.

For description of subjects of instruction see pages 45 to 81.

WOODWORKING

DEPT. IX

The purpose of this course is to offer training in methods and technique of woodworking, turning, furniture and cabinet work, pattern-making and carving. The course offers excellent preparation for the conduct of both elementary and advanced problems in woodworking in the schools of a town, union or small community, where particular attention must be paid to constructions more or less peculiar to the rural community; in training for practical arts courses in wood in larger communities, or in high schools; and is planned as well to lay a broad foundation for future technical growth, should students seek employment in commercial fields.

The work of this department is definitely associated with and related to the courses outlined for training in teaching, applied design, modeling, mechanical drafting, architectural drafting, iron working, and metal work and jewelry (metal spinning).

For description of subjects of instruction see pages 45 to 81.

MASSACHUSETTS NORMAL ART SCHOOL

METAL WORK AND JEWELRY DEPT. X

The purpose of this course is to offer training in methods of coppersmithing, silversmithing, enameling, and jewelry design and manufacture. Opportunities are given for practice in these crafts in the spirit of commercial as well as studio workshops. The course offers fundamental preparation for professional service, and is definitely related to the courses outlined for training in teaching, applied design, modeling, graphic arts (catalog illustration), drawing and painting (life), mechanical drafting, iron working (casting), and costume illustration (jewelry, fastenings and trimmings).

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 16.)

Summer Reading (see page 17).

SOPHOMORE YEAR

For description of subjects of instruction see pages 45 to 81.

DESIGN (<i>Intermediate</i>) (D. 2),	306	hours
COSTUMED MODEL (G. 2a),	204	"
COLOR (<i>Water-color</i>) (DP. 11),	204	"
ANTIQUÉ FIGURE (DP. 8),	102	"
MODELING (M 2b),	102	"
HISTORY OF INDUSTRIAL ART (HA. 2),	102	"
TOTAL,	1020	hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Junior year.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 17).

JUNIOR YEAR

For description of subjects of instruction see pages 45 to 81.

DESIGN (<i>Advanced</i>) (D. 4),	204 hours
DESIGN (<i>Metal</i>) (D. 44),	153 "
METAL WORK (MJ. 1),	204 "
DRAWING THE FIGURE (DP. 9a),	102 "
MODELING (M. 3a),	102 "
LETTERING (D. 7),	102 "
ANATOMY (<i>Structure</i>) (DP. 10),	102 "
HISTORY OF INDUSTRIAL ART (HA. 2),	51 "
TOTAL,	1020 hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Senior year.

Summer Reading (see page 17).

SENIOR YEAR

Integral parts of the courses reprinted from former catalogs. (See various departments.)

MASSACHUSETTS NORMAL ART SCHOOL

COSTUME ILLUSTRATION DEPT. XII

The purpose of this course is to offer thorough training in technique, methods, combinations and production in costume illustration. Opportunities are given for practice in commercial establishments during the progress of this course, which is also definitely related to the programs outlined for training in teaching, applied design, modeling (appreciation of form), graphic arts (costume illustration), drawing and painting (figure drawing), mechanical drafting (graphic methods of pattern development), architectural drafting (perspectives and backgrounds), and metal work and jewelry (fastenings, jewelry and trimmings).

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 16.)

Summer Reading (see page 17).

SOPHOMORE YEAR

For description of subjects of instruction see pages 45 to 81.

COSTUMED MODEL (G. 2),	306 hours
MODELING (M. 2a),	204 "
ANTIQUE FIGURE (DP. 8),	102 "
VALUES (<i>Antique Head</i>) (DP. 7),	102 "
MEDIUM (G. 3a),	153 "
DESIGN (D. 2a),	102 "
HISTORY OF INDUSTRIAL ART (HA. 2)	51 "
TOTAL,	1020 hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research: and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Junior year.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 17).

JUNIOR YEAR

For description of subjects of instruction see pages 45 to 81.

DRAWING THE FIGURE (DP. 99),	204 hours
MODELING (M. 33),	153 "
DRAFTING AND DRAPING PRACTICE (C. 1),	306 "
COSTUME MODEL (<i>Historic Costumes. Medium</i>) (C. 2),	153 "
DESIGN (D. 444),	102 "
BUSINESS FORMS AND METHODS (E. 22),	51 "
HISTORY OF INDUSTRIAL ART (HA. 2),	51 "
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TOTAL,	1020 hours

This total of 1020 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Time sketches and unannounced tests will be held from time to time during the year, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter the Senior year.

Summer Reading (see page 17).

SENIOR YEAR

To be announced in Catalog of 1915-16.

POST GRADUATE STUDENTS

Students who have been graduated the previous June from any department may undertake post graduate study for one year, upon invitation of the director, subject to the governing regulations of the school.

Post graduate students will be called upon to serve as studio assistants, and may also be asked to aid in various helpful relations with the undergraduate student body. Such assignments must be understood to hold good for the one year only, and all such students must be prepared to retire at the end of the year, in order to give similar opportunities to members of the graduating class.

DESCRIPTION OF SUBJECTS OF INSTRUCTION

IN THE

MASSACHUSETTS NORMAL ART SCHOOL

APPLIED ARTS IN PUBLIC SCHOOLS,	Dept. I,	PS.,	Page 46
APPLIED DESIGN AND INTERIOR DECORATION,	Dept. II,	D.,	" 48
MODELING AND CASTING,	Dept. III,	M.,	" 53
GRAPHIC ARTS,	Dept. IV,	G.,	" 56
DRAWING AND PAINTING,	Dept. V,	DP.,	" 59
MECHANICAL DRAFTING,	Dept. VI,	Me.,	" 64
ARCHITECTURAL DRAFTING,	Dept. VII,	A.,	" 68
IRON WORKING,	Dept. VIII,	I.,	" 70
WOODWORKING,	Dept. IX,	W.,	" 71
METAL WORK AND JEWELRY,	Dept. X,	MJ.,	" 75
COSTUME ILLUSTRATION,	Dept. XII,	C.,	" 76
COURSES IN ENGLISH,		E.,	" 77
HISTORY OF INDUSTRIAL ART,		HA.,	" 78

A half-minor course requires $1\frac{1}{2}$ hours a week for 34 weeks. Total 51 hours.

A minor course requires 3 hours a week for 34 weeks. Total 102 hours.

A major course requires 6 hours a week for 34 weeks. Total 204 hours.

A major and minor course requires 9 hours a week for 34 weeks. Total 306 hours.

A double major course requires 12 hours a week for 34 weeks. Total 408 hours.

Subjects may or may not require home work, under which term is classified all work required outside school hours.

PS. 1 DRAWING (PUBLIC SCHOOL SUBJECTS)**MISS HATHAWAY***Preparation: DP. 1 and 2; DP. 11*

A major course of two hundred and four hours of classroom practice throughout the Junior year, supplemented by required home work. Its purpose is to provide knowledge of the forms most commonly used in the different grades of public schools, and facility in the use of the mediums ordinarily employed therein. The work consists of drawing in pencil outlines and pencil values, painting in water color, drawing in crayon on paper and on the blackboard; the models being small objects of beautiful form and color, groups, flowers, fruits and vegetables, suitable in subject for the elementary and secondary schools.

[Required in Course I]

PS. 2 PSYCHOLOGY (ELEMENTARY)*Preparation: An elementary course*

A half-minor course of fifty-one hours throughout the Junior year, divided between lectures and laboratory work, supplemented by required home work in reading. Its purpose is: (a) To give students an insight into their own mental processes, in order that they may be able to make more intelligent and effective use of themselves. (b) To provide for later study of the way in which children's minds react. The course covers the fundamental facts concerning mental processes, special attention being given to those which are of particular value and interest to students and workers in the applied arts field.

[Required in Course I]

PS. 3 ELEMENTARY CRAFTS (BOOKBINDING)**MISS TAYLOR***Preparation: Me. & A. 1*

A half-minor course of fifty-one hours throughout the Junior year, consisting of classroom practice, supplemented by required home work. Its purpose is to give practice in thinking constructively in three dimensions,

in planning number, size and shape relationships of parts that may fit together to make complete and adequate wholes; to give facility in thinking in terms of measures; to furnish technical skill in the use of the common tools, rule, scissors, paper and paste, thus giving acquaintance with the possibilities of a useful craft, particularly well adapted to schools without special equipment for woodworking or allied subjects. The course consists of practice in mounting, case-making, box-making, and binding of such simple books as can be made satisfactorily without the aid of special equipment.

[Required in Course I]

PS. 4 ELEMENTARY CRAFTS (BASKETRY)

MISS TAYLOR

Preparation: D. 3 taken simultaneously

A half-minor course of fifty-one hours throughout the Junior year, consisting of classroom practice supplemented by required home work. Its purpose is to give experience in thinking in three dimensions, in the building up of curved forms; to develop muscular control through shaping material into symmetrical forms; to gain appreciation and understanding of beauty of contour and of woven decoration; giving acquaintance with æsthetic and practical possibilities of a craft well adapted to schools without special equipment. The work consists of practice in making reed and raffia mats and baskets.

[Required in Course I]

PS. 5 ADVANCED CRAFTS (BOOKBINDING)

MISS TAYLOR

Preparation: PS. 3

A minor course of one hundred and two hours throughout the Junior year, consisting of classroom practice, supplemented by home work. Its purpose is to give the students technical skill in the binding of books and to provide an understanding and appreciation of book design. The work consists of practice in binding pamphlets, magazines and books, both old and new.

[Required in Course I]

D. 1 DESIGN (ELEMENTARY)**MISS HATHAWAY**

A minor course of one hundred and two hours throughout the Freshman year divided between lectures and studio practice and requiring, in addition, an equivalent amount of home work. Its purpose is to give sound knowledge of the fundamental principles of design, both theoretical and applied. Instruction is developed by a series of related problems executed with brush and pencil; by the study of plant form; the consistent translation of plant form into ornament; the theory of color as applied to decoration; and the application of ornament in stenciling, tooled leather, block printing, etc.

D. 2 DESIGN (INTERMEDIATE)**MISS HATHAWAY***Preparation: D. 1*

The equivalent of a major and minor course of three hundred and six hours of studio practice, and requiring in addition one hundred and two hours of home work during the Sophomore year. Its purpose is to extend the study of the principles of design by investigation of the use of plant and animal form in the historic styles of ornament; and to give sound training in intelligent and practical theories of color. Instruction is developed by means of lectures and class exercises, research in libraries and museums, and extensive studio practice. Original projects involving surface patterns, borders, book-covers, page decorations, and similar problems are developed and forwarded in proper materials and mediums.

[Required in Courses I, II and X]

D. 2a DESIGN (INTERMEDIATE)**MISS HATHAWAY***Preparation: D. 1*

A minor course of one hundred and two hours of studio practice, requiring in addition one hundred and two hours of home work during the Sophomore year. The purpose of this course and its conduct are similar to *D. 2*, but it represents an abridgment of that work, especial emphasis being placed upon the designing of embroidery, lace and other applications in the field of costume design.

[Required in Course XII]

D. 3 DESIGN (STRUCTURAL)

MISS HATHAWAY

Preparation: D. 2

A minor course of one hundred and two hours throughout the Junior year, divided between lectures and classroom practice, supplemented by required home work. Its purpose is to acquaint students with the possibilities and limitations peculiar to certain kinds of materials that are in common use in public schools. The work is divided into two parts: (a) Collection of material regarding furniture, basketry (reed and raffia), metal, jewelry and book-binding design in note-book or portfolio form, which material is acquired through lectures, classroom practice and visits to industrial establishments. (b) Working out of designs made in the above subjects in the various crafts and woodworking courses.

[Required in Course I]

D. 4 DESIGN (ADVANCED)

MR. GEORGE

Preparation: D. 2

A major course of two hundred and four hours of studio practice, requiring in addition one hundred and two hours of home work throughout the Junior year. Its purpose is to advance the study of the principles of design by careful analysis and adaptation of the historic styles of ornament; and by more extended study of the decorative use of natural forms — plants, flowers, landscape, figures, birds and animals — in applied design. Instruction develops an intelligent point of view toward the modifications of pattern and decoration to meet the requirements of material, and provides for the decoration of surfaces and objects of two or three dimensions, such as wallpaper, textiles, tiles, mosaics, pavements, leaded and painted glass, panels, lamps, candelabra, metal grills, jewelry, metal work, pottery, wood and stone carving, book covers or page decorations in type and text.

[Required in Courses II and X]

D. 44 DESIGN (METAL)

MR. GEORGE

Preparation: D. 2 and M.J. 1 taken simultaneously

A minor and a half course of one hundred and fifty-three hours of studio practice, and requiring in addition fifty-one hours of home work, throughout the Junior year. Its purpose is to train students in the practical application of design to metal and to lay the foundation for professional ability in the adaptation of ornament to the beautifying of metal work in its various forms. Instruction is planned to supplement and continue the work outlined in *D. 4* with especial emphasis and extended practice in the field of applied art in metal.

[Required in Course X]

D. 444 DESIGN (COSTUME ACCESSORIES)

MR. GEORGE AND MISS HATHAWAY

Preparation: D. 2a

A minor course of one hundred and two hours of studio and classroom practice, requiring in addition a considerable amount of home work and research, throughout the Junior year. Its purpose is to further the power to design trimmings, embroideries and various other accessories of costume, in the spirit of national originality and independence of foreign fashion.

[Required in Course XII]

D. 5 DESIGN (FURNITURE)

MR. GEORGE

Preparation : D. 2

A minor course of one hundred and two hours of studio practice, requiring in addition fifty-one hours of home work, during the first term of the Junior year. Its purpose is to give knowledge and appreciation of the characteristics of period examples of furniture and to afford opportunities for the preparation of constructive and measured drawings for furniture details. Instruction covers the principles of constructive design and the reproduc-

tion and ornamentation of period forms in studies for chairs, sideboards, bookcases, etc. Renderings in line, light and shade, and water color are also a feature of this course.

[Required in Course II]

D. 6 DESIGN (INTERIOR DECORATION)

MR. GEORGE

Preparation: D. 2, D. 5 and A. 2

A minor course of one hundred and two hours of studio practice, requiring in addition fifty-one hours of home work during the second term of the Junior year. Its purpose is to afford practical application of the general principles of design to problems in interior decoration. Instruction deals with the preparation of elevations and perspectives of rooms; the study of constructive details, and the solution of problems involving the treatment of doors, windows, mantels, paneling, placing of furniture, etc.

[Required in Course II]

D. 66 INTERIOR DESIGN AND DECORATION

MR. GEORGE AND MR. KENDALL

Preparation: D. 2, D. 5 and A. 2

A major course of two hundred and four hours of studio practice, requiring in addition a considerable amount of research and home work, throughout the Junior year. The purpose and conduct of this course is similar to D. 6, but it represents an extension of time over that assigned to D. 6, to afford especial opportunity for the careful detailing of the elements studied.

[Required in Course VII]

D. 7 LETTERING

Preparation: An elementary course

A minor course of one hundred and two hours of studio practice, supplemented by required home work, throughout the Junior year. Its purpose is to assure appreciation of the classic forms of Roman letters as a basis

of and inspiration for all later alphabets; and also to develop a manuscript hand for application in texts and illuminations. Instruction deals with the modifications, spacing and arrangement of Roman forms for modern uses, and offers opportunities for application to titles, book designs, advertisements, posters, tablets, etc. Every opportunity is also given, by the study of the texts of manuscripts of the best periods, for the practice of freehand lettering, based upon practical forms of manuscript hand, thus giving training in a letter craft of constant service in all forms of applied art.

[Required in Courses II and X]

D. 8 COMPOSITION (FIGURE)

MR. ANDREW

Preparation: An elementary course

A minor course of one hundred and two hours throughout the Junior year, divided between lectures, blackboard demonstrations and composition problems, with required home work. The purpose of the course is to arouse imagination and cultivate inventive powers through concrete expressions in applied composition instruction, utilizing the figure to develop appreciation of its decorative value as well as an expression of emotion or occupation. This is studied from models in making simple, though thoroughly well studied arrangements. Thus from the simplest sketch the student is led through varying problems of poster design, newspaper and magazine advertising sketches and story illustrations, up to book page and mural decoration. Students are required to collect and study designated examples of the work of old and modern masters in classic and current work, together with modern commercial illustration, in the thought that such collection and study leads to and aids in the deduction of elementary principles of arrangement, which after discovery and examination may lead to conscious application in the student's individual work. It is expected that each year some mural problem will be solved, completed and installed, through the collective efforts of those undertaking this course.

[Required in Courses IV and V]

M. 1 MODELING AND CASTING

MISS BLAKE

A minor course of one hundred and two hours throughout the Freshman year divided between studio practice and work in the casting room. Its purpose is to develop an appreciation of form in three dimensions; of shape, spaces, and planes; and such perception and interpretation of form through touch and muscular sense as shall aid in the rendering of form throughout all departments of school work and professional training. Instruction consists of modeling from casts, nature, photographs and drawings, followed by practice in mold making and casting. Especial attention is given throughout this course to developing an understanding of the essential differences between representation in three dimensions in material form and representation in two dimensions on flat surfaces.

M. 2 MODELING AND CASTING

MISS BLAKE

Preparation: M. 1

A double major course of four hundred and eight hours of studio and casting room practice throughout the Sophomore year. Its purpose is to afford further practice in developing an appreciation and power of expression of form in three dimensions; and especially to assure fundamental knowledge of structure, proportion, and the relation of planes, in antique heads and figures, block hands and feet.

[Required in Course III]

M. 2a MODELING AND CASTING

MISS BLAKE

Preparation: M. 1

A major course of two hundred and four hours of studio and casting room practice throughout the Sophomore year. Its purpose and conduct are the same as *M. 2*, with the omission of work upon the antique figure.

[Required in Courses IV, V and XII]

M. 2b MODELING AND CASTING

MISS BLAKE

Preparation: M. 1

A minor course of one hundred and two hours of studio and casting room practice throughout the Sophomore year. Its purpose and conduct are the same as *M. 2*, with the exception of the omission of work upon the antique figure, and with an abridgment of the time devoted to antique heads and block hands and feet.

[Required in Courses II and X]

M. 22 MODELING AND CASTING

MISS BLAKE

Preparation: M. 1

A half-minor course of fifty-one hours of studio and casting room practice throughout the Sophomore year. Its purpose is to give opportunity to the students of architectural drafting to model certain classic details and thus develop finer feeling for form and relief.

[Required in Course VII]

M. 3 MODELING AND CASTING

MR. DALLIN AND MISS BLAKE

Preparation: M. 2b and D. 4 taken simultaneously

A minor course of one hundred and two hours of studio and casting room practice throughout the Junior year. Its purpose is to advance the appreciation and power of expression of form in three dimensions by an especial effort to parallel the work in analysis and adaptation of historic styles and the application of natural form to decorative use as outlined in *D. 4*. Instruction provides for modeling from casts and nature, photographs and drawings, followed by constant practice in the best professional methods of molding and casting. A certain amount of practice is also afforded on heads in the round from antique and life, in order to parallel the work in drawing from life outlined in *DP. 9a*.

[Required in Course II]

M. 3a MODELING AND CASTING

MR. DALLIN AND MISS BLAKE

Preparation: M. 2b

A minor course of one hundred and two hours of studio and casting room practice throughout the Junior year. Its purpose is to offer training in rendering and developing design in three dimensions in the spirit of applied art in metal, and instruction is made to parallel as far as possible the work outlined in *D. 4* and *D. 44*, and to correlate wherever possible with the tool practice of *MJ. 1*.

[Required in Course X]

M. 33 MODELING AND CASTING

MR. DALLIN AND MISS BLAKE

Preparation: M. 2a

A minor and a half course of one hundred and fifty-three hours of studio and casting room practice throughout the Junior year. Its purpose is to advance the appreciation and power of expression of form in three dimensions by an effort to render the costume model in the spirit of everyday illustration. Instruction provides for modeling from the costume model, from photographs and drawings, followed by practice in the best professional methods of molding and casting. A certain amount of practice is also afforded on heads in the round from antique and life in order to parallel the work in drawing from life outlined in *DP. 9*.

[Required in Courses IV, V and XI]

G. 1 COSTUMED MODEL (ELEMENTARY)

MR. ANDREW

A minor course of one hundred and two hours throughout the Freshman year consisting of studio practice in drawing from the costumed model. Its purpose is to offer such training in observation and draftsmanship that the crude ideas already in the mind of the student concerning the forms and proportions of the human figure may be corrected and modified into accurate knowledge, thereby developing power to see correctly and record directly and accurately the essential features of form and construction. Instruction begins with training in workmanlike methods of recognizing and drawing the large masses of the figure; considers the building up of secondary masses and shapes in order that proportion and pose may be rightly drawn and tested; and aims to develop in the student the ability to express essentials through the elimination of all unnecessary detail.

G. 2 COSTUMED MODEL (ADVANCED)

MR. ANDREW

Preparation: G. 1

The equivalent of a major and minor course of three hundred and six hours throughout the Sophomore year, consisting of studio practice in drawing the costumed model. Its purpose is to develop an increased power of perception of the essential, significant and characteristic features of the clothed human figure; and particularly to develop power to select and render intelligently and accurately the masses and details of drapery in their constantly changing relations to the points and areas of support fixed by the pose. Instruction provides for systematic study, not only of construction and broad masses, but for the development of reasonable proficiency in the representation of details, including the hands and feet. Flexibility in draftsmanship and in the handling of various mediums, together with soundness, sincerity and individuality in technique, are constantly encouraged; and every effort is made to forward the consistent use of the costumed model, and studies therefrom, for the purposes of illustration.

[Required in Courses IV and XII]

G. 2a COSTUMED MODEL (ADVANCED)

MR. ANDREW

Preparation: G. 1

A major course of two hundred and four hours throughout the Sophomore year. The purpose of this course and its conduct are similar to G. 2, but it offers studio practice throughout a shorter period.

[Required in Courses I, II, III, V and X]

G. 2b COSTUMED MODEL (ADVANCED)

MR. ANDREW

Preparation: G. 1

A half-minor course of fifty-one hours throughout the Sophomore year. The purpose of this course and its conduct are similar to D. 1, but it offers studio practice throughout a much shorter period.

[Required in Course VII]

G. 3 MEDIUM

MR. ANDREW

Preparation: An elementary course

A major course of two hundred and four hours of studio practice throughout the Sophomore year. Its purpose is to offer opportunity for study of the costumed model, details of interiors, furniture, drapery, etc., in various mediums. Instruction is planned to give such practice in charcoal, oil, monochrome, chalks, India ink, gouache and pen and ink, as shall give intelligent ideas of and power to meet the requirements of the commercial field in the preparation of drawings in various mediums for reproduction.

[Required in Course IV]

G. 3a MEDIUM

MR. ANDREW

Preparation: An elementary course

A minor and a half course of one hundred and fifty-three hours of studio practice throughout the Sophomore year. The purpose of this course and

its conduct are similar to *G. 3*, but it represents an abridgment of that work, especial emphasis being placed upon practice in those mediums most frequently used in the reproduction of costume illustrations.

[Required in Course XII]

G. 4 MEDIUM

MR. ANDREW

Preparation: G. 3

The equivalent of a major and minor course of three hundred and six hours of studio practice throughout the Junior year. Its purpose is to continue the practice in rendering the costumed model and accessories of illustration outlined in *G. 3*, and to develop sound, intelligent technique in various mediums. Instruction provides opportunities for practice in the most common forms of drawing for reproduction in the spirit of the best commercial practice.

[Required in Course IV]

DP. 1 & 2 FREEHAND PERSPECTIVE

MR. CROSS AND MISS HATHAWAY

A double major course of four hundred and eight hours throughout the Freshman year divided between lectures and studio practice, with home work. Its purpose is to so present the principles or truths that govern the appearance of things (*DP. 1*) as to develop a trained eye and sound judgment in order that students may draw with ease, certainty and intelligence not only from visible objects, but from memory and description. Instruction begins with practice in the drawing of objects, both singly and in groups; proceeds to the recognition of the principles studied in interiors and exteriors; and leads to outside work in street scenes and landscapes. Special attention is given to the development of sound pencil technique (*DP. 2*). A note-book on the lectures given is required from every student, together with consistent illustrations in various mediums.

DP. 3 VALUES (CHARCOAL)

MISS BARTLETT

A minor course of one hundred and two hours throughout the Freshman year. Its purpose is to develop recognition of values in casts and still life, and to attain reasonable power of expression of such values in charcoal. Instruction begins with representation in two tones of simple light and dark masses, attention being given to the separating edge of light from dark, and to the shape and relative proportions of these two masses. This study extends into more detailed rendering of light masses by the introduction of half-tones and high lights. Comprehensive study of the principles of light and shade follows with proper recognition of terms used in constructive criticism, leading to detailed study of light and shade in backgrounds, foregrounds, cast shadows, reflected lights and methods of centering the interest. Students work from still life, fruit or plant form and ornament, and instruction includes individual and class criticism, with frequent time studies to test progress.

DP. 4 VALUES (OIL)**MR. MAJOR**

A minor course of one hundred and two hours of studio practice throughout the Freshman year. Its purpose is to develop the power of observation and expression of values in a broad, intelligent and practical manner, as well as to afford practice in proportion, appearance and arrangement. Instruction deals with simple groups in the studio, planned in an orderly sequence of increasing difficulty, in order that students may acquire keen perception of values in a representative practice with black and white oil medium. Careful attention is given to checking inaccuracies in draftsmanship and students are encouraged to study in library and museum the best examples of consistent brush practice in the rendering of values.

DP. 5 VALUES (OIL)**MR. MAJOR***Preparation: DP. 4*

A major course of two hundred and four hours of studio practice throughout the Sophomore year. Its purpose is to further develop the power of observation and expression of values as outlined in *DP. 4*. Instruction deals with more difficult objects and problems than those of the preceding course and very properly demands a higher standard of student accomplishment.

[Required in Course V]

DP. 6 COLOR (OIL)**MR. MAJOR***Preparation: DP. 1*

The equivalent of a major and minor course of three hundred and six hours of studio practice throughout the Junior year. Its purpose is to offer more extended practice in the observation and expression of values in connection with refinements of color in still life groups. Instruction deals with more difficult groups and problems than those outlined in *DP. 5*, and students attain a more advanced technique, which should aid their work in portraiture of the succeeding year.

[Required in Course V]

DP. 7 VALUES (ANTIQUE HEAD)

MISS BARTLETT

Preparation: DP. 3 and DP. 4

A minor course of one hundred and two hours throughout the Sophomore year, offering training in recognition of structure and values through the study of details (heads) of the antique. Its purpose is to lay a broad foundation for sound draftsmanship, and that recognition of structure and proportion which is so fundamental in the work of all following years. Instruction leads through simple methods of blocking shapes, appreciation and appearance of lines of construction, feeling for the relation of planes; and should develop consistent expression in line, light and shade, and values.

[Required in Courses III, IV, V, X and XII]

DP. 8 ANTIQUE FIGURE

MR. HAMILTON

Preparation: DP. 7 taken simultaneously

A minor course of one hundred and two hours throughout the Sophomore year, offering training in recognition of proportion, dominant line, foreshortening and values, through study of selected examples of the antique figure. Its purpose is to develop precision in observation and accuracy of expression in clean, direct line through practice in representation of good proportion and harmonious flow of line in approved canons of classic form. Instruction proceeds through simple workmanlike methods of blocking shapes; the development of accurate and direct methods of draftsmanship; the intelligent checking of lines and masses; the comparison of lines for resemblances or differences; the delineation of the shape of edges of masses of dark against masses of light; and the study of foreshortening of the human figure as shown in unvarying relation on these standard classic types; leading to the development of fixed ideals of fine proportion and the ability to draw with accuracy, intelligence and power.

[Required in Courses I, II, III, IV, V, X and XII]

DP. 9 DRAWING THE FIGURE

MR. MUNSELL

Preparation: DP. 8 and DP. 10, taken simultaneously

The equivalent of a major and minor course of three hundred and six hours throughout the Junior year, devoted to drawing the figure. Its purpose is to develop power of observation of construction, proportion, character, and balance in various movements and poses, as studied from the life model; and to express these observations with accuracy, clearness, originality and force. Instruction deals with the growth of a drawing from the first workmanlike records of impressions; through intelligent checking of lines and masses for accuracy of construction, proportion or gesture; with the development of symbols of expression of character, force or charm of the model; leading to delineation of essential structure, through simplicity and breadth in light and shade to as thorough an analysis as time may permit; and aims to develop ready recognition of construction and action, as shown in draftsmanship of intelligence and power.

Careful study of essential details of the figure are a part of the course, and students are required in home work to study the symbols and methods of the great historic draftsmen, make copies of their work, and to seek, observe and record, in library and museum, as much as possible of their accuracy, simplicity, force and power.

[Required in Courses IV and V]

DP. 9a DRAWING THE FIGURE

MR. MUNSELL

Preparation: DP. 8 and DP. 10 taken simultaneously

A minor course of one hundred and two hours of studio practice throughout the Junior year devoted to drawing the figure. The purpose and conduct of this course are similar to DP. 9, but it represents an abridgment of the time devoted to that work, with especial emphasis placed upon the decorative character of poses, arranged with the thought of refinement of line and space filling quality.

[Required in Course II and X]

DP. 99 DRAWING THE FIGURE

Preparation: DP. 8 and DP. 10 taken simultaneously

A major course of two hundred and four hours of studio practice throughout the Junior year, devoted to drawing the figure. The purpose and conduct of this course are similar to DP. 9, with special emphasis placed upon those methods and that character of work which will best correlate with the Junior courses in costume illustration.

[Required in Course XII]

DP. 10 ARTISTIC ANATOMY (STRUCTURE)

MR. MUNSELL

Preparation: An elementary course

A minor course of one hundred and two hours in the Junior year, divided between lectures, demonstrations and studio practice.

Its purpose is to give definite knowledge of the construction of the human figure compared with the lower animals, so that its fixed and variable masses may be understood, memorized and used in figure drawing. The costumed model and figure are analyzed for the expression of underlying anatomical structure and mass.

The course begins with a description of the skeleton, its surface expression, proportions, equilibrium and change of mass in action, and introduces knowledge of the larger muscular masses. A note-book is required, including original studies and illustrations from indicated sources, together with tests and examinations held from time to time during the course.

[Required in Courses II, IV, V and X]

DP. 11 COLOR (WATER-COLOR)

MR. TURNER

Preparation: An elementary course

A major course of two hundred and four hours of studio and outdoor sketching practice throughout the Sophomore year. Its purpose is to give practical knowledge of the use of the brush and water-color as a medium, with the view of developing facility and power in the rendering of still life, flowers, and out-door sketching. Instruction begins with the study of still life and flowers in the studio and in the late spring leads to outdoor sketching of street scenes and simple landscapes.

[Required in Courses I, II and X]

Me. & A. 1 CONSTRUCTIVE DRAWING**MR. RAY**

A minor course of one hundred and two hours throughout the Freshman year consisting of practice in making and reading working drawings. Its purpose is to develop technical proficiency in the use of constructive conventions; facility in the use of simple drafting instruments; and power to visualize and delineate form in three dimensions. Instruction begins with making and reading working drawings of familiar constructive details and the course is planned to serve as an introduction to the work of all departments. It thus serves those requiring knowledge of constructive conventions, and provides as well that power for clear visualization in three dimensions so necessary for those students entering the teaching, modeling, graphic arts or drawing and painting professions.

Me. & A. 2 INSTRUMENTAL DRAWING**MR. RAY***Preparation: Me. & A. 1*

The equivalent of a major and minor course of three hundred and six hours of drafting-room practice, and requiring in addition one hundred and fifty-three hours of home work throughout the Sophomore year. Its purpose is to provide for wise selection and practical use and care of instruments; for development of standards of drafting technique, including lettering and dimensions; and to assure the attainment of accuracy and power in instrumental rendering. Instruction consists of a series of problems in third angle projection, including the application of practical geometric problems, intersections, and developments. Students are required to understand and demonstrate the theory by which the different views are located, and to construct models and apparatus to prove and illustrate problems. Training is given in various forms of pictorial representation, including isometric drawing, oblique, cabinet and other forms of projection; and students do much work in constructing pictorial views from orthographic projections, and, by reversing the process, produce working drawings from pictorial projections. The course also includes a series of progressive exercises in shades and shadows, introducing the theory of shadows in different angles of projection, as well as shadows in pictorial views.

[Required in Courses VI and VII]

Me. 3 MACHINE SKETCHES

MR. RAY

Preparation: Me. 2, taken simultaneously

A minor course of one hundred and two hours of drafting-room and outside practice in making freehand working drawings and sketches, and rendering pictorial views, requiring in addition some fifty-one hours of home work, throughout the Sophomore year. Its purpose is to develop the power, so valuable and necessary to all draftsmen, to make rapid and neatly drawn sketches which contain all the necessary data and dimensions for a complete representation and understanding of any object.

[Required in Course VI]

Me. 4 SHOP DRAWINGS

MR. RAY

Preparation: Me. 2 & 3, taken simultaneously

A major course of two hundred and four hours of drafting-room practice throughout the Sophomore year. Its purpose is to develop facility and high standards of drafting technique in the production of working drawings made from the sketches of *Me. 3*, and presenting full graphical representation in scale drawings of the shape of every part of the objects studied. Instruction pays particular attention to dimensioning; finish marks; explanatory notes; descriptive titles; specifications; detail and assembly drawings; fastenings; bolts and nuts; studs; threads and fittings; machine screws; conventional symbols; checking and filing systems; and tracing and blue printing.

[Required in Course VI]

Me. & A. 5 PHYSICS

MR. RAY

Preparation: A review of high school courses

A half-minor course of fifty-one hours of classroom and laboratory practice, also requiring in addition some fifty-one hours of home work, during the first term of the Sophomore year. Its purpose is to review a portion of high school physics and instruction includes motion and force, work and energy, gravitation, falling bodies, the pendulum and the operation of simple machines.

[Required in Courses VI and VII]

Me. & A. 6 MATHEMATICS**MR. KENDALL***Preparation: A review of high school courses*

A half-minor course of fifty-one hours of classroom and recitation work, also requiring in addition about one hundred and two hours of home work, during the second term of the Sophomore year. Its purpose is to review a portion of the high school mathematics, and includes algebra through quadratic equations, also plain geometry, for the derivation of principles of value in mechanical and architectural practice.

[Required in Courses VI and VII]

Me. & A. 7 DESCRIPTIVE GEOMETRY**MR. RAY***Preparation: Me. 2*

A minor course of one hundred and two hours of drafting-room practice, and requiring in addition one hundred and two hours of home work, throughout the Junior year. Its purpose is to give thorough training in visualization and delineation of geometric form in all positions, and in every practical relation to the planes of projection. Instruction deals with concrete and imaginary solids, and seeks to introduce the student to practical problems the solving of which shall develop power to meet actual conditions of drafting-room and construction practice.

[Required in Courses VI and VII]

Me. 8 MACHINE DRAFTING**MR. RAY***Preparation: Me. 3 and Me. 4*

The equivalent of a major and minor course of three hundred and six hours of drafting-room practice, and requiring in addition two hundred and four hours of home work, throughout the Junior year. Its purpose is to develop the power of precise workmanship and high standards of technique. Instruction consists of studies of proportion of machine parts; the plotting of mechanical motions; the transmission of power by means of belts and gearing; the study of drafting-room systems; and the preparation of patent office drawings.

[Required in Course VI]

Me. & A. 9 MATHEMATICS

MR. KENDALL

Preparation: Me. 6

A half-minor course of fifty-one hours of classroom and recitation work, together with an equivalent amount of home work, during the Junior year. Its purpose is to give practical acquaintance with the application of mathematics to problems of construction. Instruction includes a study of graphic and algebraic statics, with special reference to their application in machine shop and drafting-room practice.

[Required in Courses VI and VII]

A. 2 INSTRUMENTAL PERSPECTIVE

MR. CROSS

Preparation: DP. 1 & 2

A minor course of one hundred and two hours throughout the Sophomore or Junior year, divided between lectures, classroom practice and home work. The purpose of the course is to so present the fundamental principles of parallel, angular and oblique perspective, together with shadows and reflections, that the practical, everyday problems of the architect's and designer's offices may be solved intelligently.

The problems are arranged to develop a knowledge of professional methods, giving power to render plans and elevations of exteriors and interiors into scientific perspective drawings, or to construct the same from descriptions or specifications. A note-book on the lectures given is required from every student, together with consistent illustrations and the solution of problems in various mediums.

[Required in Courses I, High School Division, II, IV and VII]

A. 3 CONSTRUCTION IN WOOD

MR. KENDALL

Preparation: Me. & A. 1

A major course of two hundred and four hours of drafting-room practice requiring in addition a considerable amount of home work, throughout the Sophomore year. Its purpose is to give training in drafting and detailing the typical forms of construction in wood as applied in the building of homes.

[Required in Course VII]

A. 4 ELEMENTS OF ARCHITECTURE

MR. KENDALL

Preparation: An elementary course

A minor course of one hundred and two hours of drafting-room practice, requiring in addition a similar amount of research and home work, throughout the Sophomore year. Its purpose is to give training in the forms, proportions and relations of details of the classic orders, and their utilization in general building construction.

[Required in Course VII]

A. 5 CONSTRUCTION IN FIREPROOF MATERIALS

MR. KENDALL AND FRIENDS OF THE SCHOOL

Preparation: A. 3 & 4

The equivalent of a major and minor course of three hundred and six hours of drafting-room practice, requiring in addition a considerable amount of home work, throughout the Junior year. Its purpose is to offer fundamental knowledge of fireproof building materials and to give training in drafting and detailing such materials in practical construction. Instruction is planned to introduce in talks and lectures those friends of the School who are engaged in the fields of brick-making, terra cotta manufacture, cement construction and building superintendence, in order to give students of this course wider opportunities for close relations with the building trades.

[Required in Course VII]

A. 6 ARCHITECTURAL RENDERING*Preparation: An elementary course*

A half-minor course of fifty-one hours of studio and classroom practice throughout the Junior year. Its purpose is to afford practice in freehand drawing from ornament, advanced work in pencil sketching, particularly of street scenes and buildings, as well as the rendering of architectural details.

[Required in Course VII]

A. 7 MECHANICS OF MATERIALS (THEORY AND GRAPHICS)

MR. KENDALL

Preparation: Me. & A. 6 and Me. & A. 7

A minor course of one hundred and two hours of classroom and laboratory practice, requiring in addition a considerable amount of home work, throughout the Junior year. Its purpose is to give first-hand knowledge and understanding of formulas relating to stresses and strains in beams, girders, columns, roof trusses, etc.; and to plot this element of construction in projects of graphic statics.

[Required in Course VII]

I. 1 VISE AND BENCHWORK

MR. JEPSON AND MR. RAY

Preparation: A course for beginners

A minor course of one hundred and two hours of shopwork in the first term of the Sophomore year. Its purpose is to give a knowledge of fundamental operations which must always be performed by hand tools at the bench. Instruction is given by lectures and demonstrations, and includes the following principles and processes: laying out work; angles of cutting tools; practice in grinding tools; chipping cast and wrought iron; filing, scraping and testing.

[Required in Course VI]

I. 2 FORGING

MR. JEPSON AND MR. RAY

Preparation: I. 1

A minor course of one hundred and two hours of forge shop practice in the second term of the Sophomore year. Its purpose is to give knowledge of fundamental operations of the manipulation of iron and steel under heat. Instruction is given by lectures and demonstrations, and includes the following: building and care of fires; heating, drawing, forming, bending, upsetting and punching metal; bolt making; butt and scarf welding; and welding and tempering steel.

[Required in Course VI]

I. 3 MACHINE TOOL PRACTICE

MR. JEPSON AND MR. RAY

Preparation: I. 1 and I. 2

The equivalent of a major and minor course of three hundred and six hours of shopwork throughout the Junior year. Its purpose is to give training in operating machine tools and to the production of accurate results thereon. Instruction includes practice in centering, squaring, straight and taper turning and fitting, outside and inside screw cutting, chucking, reaming, finishing and polishing.

[Required in Course VI]

W. 1 BENCHWORK

MR. WILDER

An elementary course

A minor and a half course of one hundred and fifty-three hours in the first half of the Junior year, designed to familiarize the pupil with the mechanical construction of common bench tools, with the work for which each is adapted, and with the materials, principles and processes used in elementary joinery. Its purpose is to develop a fair degree of mechanical intelligence and technical skill in the use of tools. The class is conducted in small sections, each in charge of a student instructor, and the program is arranged to work out several simple problems. Note-book records of the student's work form an integral part of the course.

[Required in Course I]

W. 2 GROUP PROBLEMS IN WOODWORKING

MR. WILDER

Preparation: W. 1

A minor and a half course of one hundred and fifty-three hours in the second half of the Junior year, covering many of the principles of joinery. Its purpose is to develop leadership through the planning and solution of larger group problems. The class is divided into groups, each under the direction of a pupil selected to act as foreman, and the personnel of the group changes from time to time. Emphasis is thus given to uniting and directing collective energies, instead of centering on the development of the individual as in course *W. 1*. Technical skill is gained through the selection of problems involving repetition of processes by each student until proficiency entitles to advancement or change of work.

[Required in Course I]

W. 3 MANUAL TRAINING METHODS

MR. WILDER

Preparation: W. 1 and W. 2 or W. 5 and W. 6

A half-minor course of fifty-one hours in the first half of the Senior year, divided between lectures, class discussions and written work. Its purpose

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is to offer a survey of the development of manual training, its aims, class-room management, methods, materials and supplies, equipment, processes, etc. Practice is offered in planning courses of study in woodwork, and lesson plans for selected projects are prepared. A special feature of the course is the discussion of the literature of manual training, together with the making and the arrangement of a card catalogue of sources of material. Each student prepares a notebook covering the work of the course.

[Required in Courses I, VI and VII]

W. 4 MANUAL TRAINING PRACTICE

MR. WILDER

Preparation: W. 1; and W. 2 or W. 5 and W. 6, together with W. 3 taken simultaneously

A major course of two hundred and four hours throughout the Senior year, affording practice in woodworking problems having special bearing in manual training courses in public schools. Its purpose is to afford opportunity for the execution of various projects assigned in courses of study planned by members of the class.

[Required in Courses I, VI and VII]

W. 5 FURNITURE CONSTRUCTION (THEORY)

MR. WILDER

Preparation: W. 1 & 6 taken simultaneously

A half-minor course of fifty-one hours in the first half of the Sophomore year, divided between lectures, blackboard demonstrations, class discussions and drawing room practice. Its purpose is to so present an outline of the history and development of furniture as to give knowledge and appreciation of the characteristics of period examples, types and methods of construction, technique of finish, etc. Instruction calls for a series of original drawings of various pieces, such as a table, chest, chair, cabinet, door, drawer, bureau, etc., illustrating problems in construction. A special feature of this course is the visiting of woodworking and designing establishments, followed by reports, notes and sketches, as records of observations. Collection and preservation of data relative to industrial methods; factory equipment;

types, uses, makes and prices of woodworking machinery; simplification of operations, and saving in cost, labor and time are encouraged and required throughout the course.

[Required in Courses VI and VII]

W. 6 FURNITURE CONSTRUCTION (PRACTICE)

MR. WILDER

Preparation: W. 1 & 5 taken simultaneously

A major course of two hundred and four hours throughout the Sophomore year, affording shop practice in actual construction. Its purpose is to develop facility, knowledge, practice and technique through typical cabinet-making problems, and involves the building of several pieces of furniture from original designs.

[Required in Courses VI and VII]

W. 7 CARPENTRY

MR. WILDER

Preparation: W. 1 or equivalent

A minor course of one hundred and two hours in the first half of the Junior year, divided between lectures, blackboard demonstrations, class discussions and woodworking problems. Its purpose is to offer a survey of forestry materials, the recognition of common woods, sources of lumber supply and lumbering operations, milling practice, seasoning, commercial sizes, prices, etc. Practice is offered in ordinary framing, plain roof framing, and hip and valley construction. Pupils make framing models at the bench, and larger scale projects, involving typical processes in carpentry, will be built as class problems.

[Required in Courses VI and VII]

W. 8 PATTERN-MAKING

MR. WILDER

Preparation: W. 1

A minor course of one hundred and two hours in the first half of the Junior year, divided between bench and casting practice. Its purpose is

to give a clear notion of the importance of this art in industrial life, and to explain to some extent the principles and practice of the foundry. Work is based upon clear understandings in reading blue-prints, and simple patterns of objects in common use, selected as typical of the class to which they belong, are made by the class. Various flasks are constructed and certain patterns are molded and cast in soft metal. Each student designs a simple casting for school or home use and makes the pattern as an individual project.

[Required in Courses VI and VII]

MJ. 1 METAL WORK

MR. MARTIN

Preparation: D. 44 taken simultaneously

A major course of two hundred and four hours of laboratory practice throughout the Junior year. Its purpose is to give such insight into the technique of metal working as shall afford practical knowledge of the application of art to this field; give first hand information concerning the nature of metals and processes of manipulation; and offer practice in adaptability of various metals to different uses. Instruction deals with the selection and preliminary treatment of metals; the composition and use of pickles; knowledge of metal-working tools and apparatus; forms and functions of hammers, heads, stakes and anvils; affords practice in elementary problems of simple form beaten up from the flat; develops technique in raising, hammering, planishing, riveting, polishing and coloring; provides practice with metal alloys and process of manipulation, soft and hard soldering, brazing, etc.; and leads to the design and construction of forms and utensils, through processes of piercing, etching, repoussé and chasing.

[Required in Course X]

MJ. 1a METAL WORK

MR. MARTIN

Preparation: D. 2 and D. 3

A minor course of one hundred and two hours of laboratory practice throughout the Junior year. Its purpose is to give such insight into the technique of metal working as shall offer adequate training for teachers preparing for the high school field. Instruction leads through the designing and shaping of bowls, boxes, lamps, spoons and various small objects of utility, in order to offer opportunity to execute consistent designs, produced with practical knowledge of the manipulation of material.

[Required in Course I, High School Division]

C. 1 DRAFTING AND DRAPING PRACTICE

Preparation: An elementary course

The equivalent of a major and minor course of three hundred and six hours, divided between studio and drafting-room practice; requiring in addition a considerable amount of home work; and, if possible, a required amount of part time service in first-class shops. Its purpose is to give to costume illustrators that practice in drafting and draping in actual material which shall give practical knowledge and power in developing models in scrim or cambric. Instruction is planned on practical lines, calls for much serious, original work, and covers the theory of drafting, as well as the selection, buying and handling of fabrics.

[Required in Course XII]

C. 2 COSTUME MODEL (HISTORIC COSTUMES. MEDIUM)

Preparation: G. 3a

A minor and a half course of one hundred and fifty-three hours of studio practice, and requiring in addition a considerable amount of home work and research, throughout the Junior year. Its purpose is to continue the practice in rendering the costumed model outlined in G. 3a, and to develop sound practical technique in the preparation of original drawings suitable for reproduction in the field of costume illustration. Instruction is planned to provide as far as possible for the study of historic costume and variation of styles, as well as for the development of power of delineation, and to this end the models selected and the costumes arranged for study are posed in the spirit of historic material adapted for stage or pageant production.

[Required in Course XII]

E. 1 BUSINESS CORRESPONDENCE

MISS DAMRELL

Preparation: Some knowledge of commercial letter writing

A half-minor course of fifty-one hours of classroom work, also requiring in addition a similar amount of home work, throughout the Sophomore year. Its purpose is to review essential details of English composition studied, in correct business forms and letters, and also to give definite instruction and practice in filing and office practice.

[Required in Courses VI, VII, X and XII]

E. 2 BUSINESS FORMS IN ARCHITECTS' OFFICES

MISS DAMRELL

Preparation: E. 1

A half-minor course of fifty-one hours of classroom work, also requiring in addition a similar amount of home work, throughout the Junior year. Its purpose is to further study the correct use of English in business forms and letters, and also to give definite instruction in the preparation of contracts and the writing of specifications.

[Required in Course VII]

E. 22 BUSINESS FORMS AND CONTRACTS

MISS DAMRELL

Preparation: E. 1

A half-minor course of fifty-one hours of classroom practice, requiring in addition a similar amount of home work, throughout the Junior year. Its purpose is similar to E. 2, with especial emphasis on those business forms, systems of invoices, importations, etc., suitable to the field of costume illustration.

[Required in Course XII]

HISTORY OF INDUSTRIAL ART

The Massachusetts Normal Art School believes that knowledge of the history of industrial art should be a part of the artistic and professional equipment of every student and that the relationship between the various art expressions, whether great or small, should be a part of the understanding of and a joy to every craftsman. The study of this feature of liberal education rests upon the platform that the art of a nation is the visible expression of its ideals, and that in the monuments and crafts of historic peoples may be read the story of the nations.

A somewhat similar manner of developing each phase of this subject is outlined in the courses which follow, and may be described as a comparative method of study. The influences which have served to modify or control a national art development are first presented. There are, therefore, in each of the courses references to the land and the people under study, presenting clear pictures as well of the geographical, geological, climatic or religious conditions which were the environment of the nation. The social and political fabric, the national mode of living, the routes of trade or travel, intercommunication or foreign commerce, together with the influence of historic or ancestral styles are also presented. A second point for study is a consideration of the great examples of a nation's art history, its monuments, its masterpieces and gems of industrial art, to see how far they reflect these conditions of national environments. Next follows a consideration of historical art character, with some attention to analytical comparison of the details of a national style with other and related styles.

These courses are a part of the program of every department of the school and are covered by all students during their Sophomore, Junior and Senior years.

HA. 1 HISTORY OF INDUSTRIAL ART (ARCHITECTURE)

THE DIRECTOR

A minor course of one hundred and two hours throughout a school year, divided between lectures, library research, and comparative study of periods and styles; also requiring a prescribed amount of reading and the preparation of note-books. Its purpose is to give such an outline of art history, illustrated

in the development of architectural style, as should be part of the artistic and professional equipment of every student. It aims, as well, to offer right understanding of the relationship between architectural development in general and the more specific phases of the minor arts and crafts in which the industrial worker may be engaged. Instruction is offered through a course of lectures, illustrated with carefully chosen lantern photographs presenting historic periods and national styles, on the basis of a comparative method contrasting architectural forms and details. The effort is made throughout this course to rightly present the great movements of architectural development as a mirror of historical and national growth; to place architecture in its proper position as the mother of all the arts of sculpture, decoration or painting; and to foster a proper appreciation of the debt owed by every individual to the great art which everywhere shelters, with which every citizen must come in daily contact, which reflects the best conditions of our time, and enshrines the most sacred of our national thoughts.

(Required of all students taking any course during either the Sophomore, Junior or Senior year. Given in school year of 1913-14.)

HA. 2 HISTORY OF INDUSTRIAL ART (ORNAMENT AND SCULPTURE)

THE DIRECTOR

A minor course of one hundred and two hours throughout a school year, divided between lectures, library research, comparative study of periods and styles, and modeling; requiring a prescribed amount of reading, tracing and the preparation of note-books. Its purpose, like that of the History of Architecture, is to give such an outline of art history, illustrated in the development of ornament and sculpture, as should be a part of the artistic and professional equipment of every student. It aims, as well, to present a clear idea of the evolution of ornament and sculpture and the relation of these important phases of historical development to the industrial and applied arts. Instruction is offered through a series of illustrated lectures, presenting examples chosen to best picture the growth of ornament and the historic advance in the arts of sculpture. In order to connect this course with that on Architecture and to make it thoroughly understood by students who have not taken the preceding lectures, references to the dependence of ornament and sculpture

upon architecture as the mother of all arts are constantly made, and the attempt made to present a right viewpoint from which to study all national and racial developments. In this way it is believed that examples of ornament and sculpture will not be studied as isolated productions, but will recall through characteristic evidences their right and proper position in historical sequence, and thus aid in causing the study of industrial art to take its proper place as a part of liberal education.

(Required of all students taking any course during either the Sophomore, Junior or Senior year. Given in school year of 1914-15.)

HA. 3 HISTORY OF INDUSTRIAL ART (PAINTING AND
MURAL DECORATION)

THE DIRECTOR

To be announced in Catalog of 1915-16

SPRING VACATION TOURS

In order that the students of the school may possess a wider acquaintance with art museums and art treasures of other cities, arrangements are made for a ten days' excursion during the spring vacation, under the personal conduct of the Director. The parties will always of necessity be limited in numbers and first choice for membership must be given to those students who are in the Junior class on the year of any excursion, after which the list may be filled by the names of students from other classes, members of families or friends. Parties will be chaperoned by one thoroughly familiar with the conduct of art tours, and every arrangement will be made for a restful and economical journey.

The excursion under arrangement for the spring vacation of 1915 is planned to leave Boston on Friday, April 9th, and return Monday, April 19. This tour contemplates the study and enjoyment of museums, exhibitions, schools and collections, together with the inspection of important examples of architecture, mural decoration, etc., in New York and Brooklyn, Philadelphia, Baltimore and Washington.

MASSACHUSETTS NORMAL ART SCHOOL

SCHOOL YEAR

Entrance examinations for admission to the Freshman Class will be held at 9 A.M. on Saturday, September 19, at the Massachusetts Normal Art School, corner of Newbury and Exeter Streets.

Members of the Sophomore, Junior, Senior and Post Graduate classes must register either in person or by communication on September 19 before 11 o'clock. The enrollment of the school is absolutely limited, and those who fail to register may find their names upon the waiting list.

The school will reorganize at 9 o'clock on Monday morning, September 28.

The year is divided into two terms. The first term will begin September 28, 1914, and end February 5, 1915. The second term will begin February 8, and end the latter part of June, 1915. The sessions are from 9 A.M. to 3.30 P.M., except Saturdays, with a recess of one-half hour at noon.

Vacations and holidays are as follows: Columbus Day, Thanksgiving Day and the remainder of the week, Christmas recess (including New Year's Day), Washington's Birthday, Good Friday, Patriot's Day, one week beginning the second Monday in April, and Memorial Day.

SCHOOL GOVERNMENT

The rules, regulations and discipline of the school are made as simple and purposeful as possible. Students should feel that the requirements are ordered with a view to the best progress of all concerned, and should therefore be loyally observed by every member of the school.

ATTENDANCE AND PROGRESS

Students should be in the building, register attendance, secure and prepare all material, and be in position for work in studios, classrooms or lecture rooms, promptly on the sounding of the warning bell at 8.55 A.M. Studio and classroom doors will close promptly at 9 o'clock, and only those students coming by train or from long distances by trolley are expected to claim admittance thereafter.

Students should return promptly to their desks or easels after the close of recess, on the striking of the bell at 12.30 o'clock.

Students absent one week without notice or excuse will lose their enrollment, can be reinstated only upon application to the director, and may find their places filled from the waiting list.

At the end of each term, students who have made little or no progress in their studies and also have shown an indifference to proper deportment or a disregard for punctuality will be retired from the school.

LOCKERS AND MATERIALS

Each student is required to rent two lockers, one for materials, the other for hat and wraps. Payment of one dollar for this service must be made to the curator upon the opening of school in September, which amount will be refunded at the close of school in June, upon return of both keys. Two or more students cannot rent lockers in common.

All materials, drawing boards, portfolios, easels, etc. (of standard prescribed patterns) required by the students are to be provided at their expense.

All work must be put away before the students leave the building, and any work left about the studios, classrooms or lecture rooms is liable to confiscation.

MASSACHUSETTS NORMAL ART SCHOOL

SCHOOL UNIFORM

All students are required to provide themselves with smocks or working blouses of a type prescribed by the Faculty and of the uniform colors adopted: green for the Freshmen, brown for the Sophomores, gray for the Juniors, and blue (the school color) for the Seniors. Uniform sleeve devices are prescribed to show departments of instruction, class officers, etc., and the smocks or blouses are worn throughout all sessions of the school.

SCHEDULES OF INSTRUCTION

Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted about the building. Students are required to meet these programs, must not expect admission to the classrooms or studios at other times, and may not claim the instructors' attention save during these specified periods.

REGISTRATION NUMBER

On entering the school each student is recorded in the registration book against an accession number, which number is an individual possession, is carried through undergraduate years, and naturally remains fixed in all alumni records.

Commencing with the school year of 1914-15 these registration numbers will be utilized (in place of the "locker numbers" formerly used) to identify student work; on library cards, loan slips or attendance boards; and to serve as anonymous, yet accurate and convenient identification whenever necessary.

One address plate, carrying full name, address and registration number, will be provided by the school for every student for use in addressing material, preparing class and department lists, and for general office service. Students will be required to report any change of course or address, and a fee of ten cents will be charged for any such changes upon the original address plate.

MASSACHUSETTS NORMAL ART SCHOOL

STUDENTS' WORK

Students will hand all work, when finished, to the instructor in charge. Work which most closely expresses the instructors' requirements outlined for the particular lessons or which represents the greatest student advancement will be displayed on the classroom screens for one week.

Material suitable for the annual exhibition will be retained and the balance returned to the students from time to time during the school year.

Such studies from the work of each pupil as the director may select will be retained for the use of the school, or for circulation and exhibition throughout Massachusetts by the Department of Art Education.

DAMAGE TO SCHOOL PROPERTY

Any damage to school property must be made good by the student or students causing it. In case of failure to do this the amount of the damage will be assessed upon the members of the class during whose schedule the damage occurred. (See "Incidental Fee," page 13.)

TELEPHONE AND MAIL

Students will not be called to the telephone during school sessions, and the school telephone is not to be used as a pay station.

Students must arrange to receive all mail at their homes.

LUNCH ROOM

A lunch room has been provided in the building where students may eat lunches brought from home or purchased at the counter.

LIST OF STUDENTS

LIST OF STUDENTS

WHO HAVE BEEN AWARDED DIPLOMAS BEGINNING JUNE, 1908.

DIPLOMA NO. 1. CLASSES A AND B.
 DIPLOMA NO. 2. CLASSES A AND D.
 DIPLOMA NO. 3. CLASSES A AND C.
 DIPLOMA NO. 4. CLASSES A, B AND E.
 DIPLOMA NO. 5. CLASSES A, B, C, D AND F.
 DIPLOMA NO. 6. CLASS G. } Work in other classes having
 DIPLOMA NO. 7. CLASS H. } been completed.

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Abels, Helene Rose,	-	-	-	-	13	-	-
Adams, Amy Evelyn,	-	-	-	-	12	-	-
Adams, Carl H.,	-	-	-	-	10	-	-
Alden, Priscilla,	-	-	-	-	09	-	-
Aldrich, Edith M.,	-	-	-	-	10	-	-
Alexander, Florence,	-	-	-	-	10	-	-
Allan, Helen M.,	-	-	-	-	09	-	-
Allen, Ruby G.,	-	-	-	-	10	-	-
Amsden, Laura D.,	-	-	-	10	-	-	-
Anderson, Helen Gertrude,	-	-	-	-	13	-	-
Aschenbach, Robert Frederick,	-	-	12	-	-	-	-
Avery, Susan,	-	-	-	-	10	-	-
Ayer, Edgar B.,	-	-	10	-	-	-	-
Ayer, Rachel W.,	-	-	-	-	09	-	-
Bacon, Frances Louise,	-	-	-	-	13	-	-
Badger, Bertha Shirley,	-	-	-	-	12	-	-
Bailey, Abigail R.,	-	-	-	-	10	-	-
Baker, Amy Frances,	-	-	-	-	13	-	-
Baker, Eva M.,	-	-	09	-	-	-	-
Balch, Gretchen,	-	-	-	-	12	-	-
Barnes, Josephine M.,	08	-	-	-	-	-	-
Barrett, Daisy I.,	-	-	-	10	-	-	-
Bartlett, Emily Gladys,	-	-	-	13	-	-	-
Bartley, Nellie M.,	-	-	-	-	11	-	-
Bates, Waldo Francis, Jr.,	-	-	-	-	12	-	-
Beale, Louisa,	09	-	-	-	-	-	-
Bean, Myrtle A.,	-	-	-	-	11	-	-
Bellis, Daisy M.,	-	-	-	-	11	-	-
Bellows, Edwina Magna,	-	-	-	13	-	-	-

MASSACHUSETTS NORMAL ART SCHOOL

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Bendin, Thyra S.,	-	-	-	-	09	-	-
Bernard, Lydia,	-	-	-	-	09	-	-
Bevan, Constance M.,	-	-	-	-	09	-	-
Bishop, Marjorie G.,	-	-	-	10	-	-	-
Bishop, Ruth Madeline,	-	-	-	13	-	-	-
Blaisdell, Georgia Louisa,	-	-	-	-	13	-	-
Bolam, Alice G.,	-	-	-	10	-	-	-
Bond, Mabel A. M.,	-	-	-	-	08	-	-
* Booth, Augustus B.,	-	-	08	-	-	-	-
Boudreau, James Clayton,	-	-	-	-	13	-	-
Breed, Edgar R.,	-	-	10	-	-	-	-
Breen, Marjorie Frances,	-	-	-	-	13	-	-
Brigham, Percy A.,	-	-	08	-	-	-	-
Brooks, Mary I.,	08	-	-	-	-	-	-
Brown, Ella Blanche,	-	-	-	-	12	-	-
Brown, Florence L.,	09	-	-	-	-	-	-
Brown, Kathryn E.,	-	-	-	-	08	-	-
Brown, Samuel E.,	11	-	-	-	-	-	-
Browne, Emily W.,	-	-	-	11	-	-	-
Browne, Margaret F.,	08	-	-	-	-	-	-
Brownell, Marjorie,	-	-	-	-	10	-	-
Bruce, Everett Hart,	-	-	13	-	-	-	-
Bruce, Mary Frances,	12	-	-	-	-	-	-
Buck, Ethel L.,	-	-	-	-	10	-	-
Buckle, Catherine E.,	-	-	-	-	11	-	-
Bumstead, Dorothy,	13	-	-	-	-	-	-
Burns, Paulina Victoria,	-	-	-	-	13	-	-
Burr, Agnes C.,	-	-	-	-	08	-	-
Bush, Helen C.,	-	-	-	11	-	-	-
Butterfield, Amy L.,	-	-	-	-	08	-	-
Cain, Adolphus A.,	-	-	-	-	10	-	-
Callister, Elfrida V.,	-	-	-	-	10	-	-
Calef, Ina M.,	-	-	-	-	09	-	-
Cameron, Morley D.,	-	-	10	-	-	-	-
Carman, Kenneth Vincent,	-	-	-	-	13	-	-
Carney, Margaret J.,	-	-	-	-	08	-	-
Carter, Alice A.,	-	-	-	-	10	-	-
Cate, Margaret,	-	-	-	-	09	-	-
Cauman, Ida,	-	-	-	-	11	-	-
Chamberlin, Fannie L.,	09	-	-	-	-	-	-
Chandler, Bertha M.,	-	-	-	11	-	-	-
Chard, Margaret A.,	-	-	-	-	10	-	-
Chase, Clara P.,	-	-	-	-	09	-	-
Claggett, Elva M.,	-	-	-	09	-	-	-
Clarke, Helen Marie,	-	-	-	-	12	-	-
Clough, Paula Lang,	-	-	-	-	13	-	-
Collins, Helena Veronica,	-	-	-	12	-	-	-
Conant, Marjorie J.,	-	-	-	08	-	-	-
Cook, Edna L.,	-	-	-	-	09	-	-
Cooper, Florence F.,	-	-	-	-	10	-	-
Corbin, Norma Idelle,	-	13	-	-	-	-	-
Courchene, William A.,	-	-	-	-	11	-	-
Crampton, Ellen Agnes,	-	-	-	-	12	-	-

* Deceased.

MASSACHUSETTS NORMAL ART SCHOOL

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Cronin, Sara Madeline,	-	-	-	-	13	-	-
Crosby, Ethel M.,	09	-	-	-	-	-	-
Crosman, Ruth A.,	-	10	-	-	-	-	-
Crowley, Nella G.,	-	-	-	11	-	-	-
Cue, Harold J.,	-	-	-	11	-	-	-
Culver, Helen L.,	-	-	-	-	08	-	-
Cushing, Mabel M.,	10	-	-	-	-	-	-
Cushman, Amy D. R.,	-	-	-	-	10	-	-
Cutler, Nathalie,	-	-	-	-	13	-	-
Cutting, Enid A.,	-	-	-	-	11	-	-
Daggett, Emma S.,	-	-	-	-	10	-	-
Darney, Daniel,	-	-	-	-	12	-	-
Davis, Ethel May,	-	-	-	-	12	-	-
Davis, Ronald F.,	10	-	-	-	-	-	-
Davis, Lillian Ethel,	-	-	-	12	-	-	-
De Moulpied, Lucille Agnes,	-	-	-	-	13	-	-
Derby, Mary E.,	-	-	-	-	10	-	-
Deyman, Lillian L.,	-	-	-	-	11	-	-
Dickson, E. Alice Verl,	-	-	-	-	12	-	-
Dodge, Mary A.,	09	-	-	-	-	-	-
Dominis, Lewis Arthur,	-	-	-	-	13	-	-
Dowd, Margaret M.,	-	-	-	-	08	-	-
Downes, Frances W.,	11	-	-	-	-	-	-
Driscoll, Agnes T.,	-	-	-	-	10	-	-
Dunham, Alice C.,	10	-	-	-	-	-	-
Dwyer, M. Ray,	-	-	08	-	-	-	-
Eastman, Marguerite,	-	-	-	-	11	-	-
Eastman, Mayna D.,	-	08	-	-	-	-	-
Eaton, Mary L.,	-	-	-	-	09	-	-
Edmands, Mary G. (Jacobs*),	-	-	-	-	09	-	-
Edwards, Grace V.,	-	-	-	-	08	-	-
Elkins, Alice G.,	-	-	-	-	11	-	-
Elliott, Bessie,	-	-	-	11	-	-	-
Elliott, Esther G.,	-	-	-	09	-	-	-
Ells, Margarita Winifred,	-	-	-	12	-	-	-
Ellsbree, Bessie E.,	08	-	-	-	-	-	-
Emery, A. Josephine,	-	-	-	-	08	-	-
Enright, Flora L.,	08	-	-	-	-	-	-
Evans, Margaret H.,	08	-	-	-	-	-	-
Fales, Calista T.,	08	-	-	-	-	-	-
Fanck, Joseph Henry,	-	-	-	-	13	-	-
Farnham, Marion,	-	-	-	-	11	-	-
Fearing, Miriam C.,	-	-	-	-	11	-	-
Fillebrown, Annie M.,	-	08	-	-	-	-	-
Fischer, Sophie J. W.,	-	-	-	-	10	-	-
Fitzgerald, Margaret C.,	-	-	-	-	11	-	-
Fletcher, Marjorie F.,	-	-	-	-	10	-	-
Flewelling, Walter Arnold,	13	-	-	-	-	-	-
Flye, Sarah L.,	-	-	-	-	10	-	-
Forbush, Gladys Lillian,	12	-	-	-	-	-	-
Fowles, Hattie E.,	-	-	-	-	08	-	-
Fox, Edward A.,	10	-	-	08	-	-	-
French, Mabel Austin,	-	-	-	13	-	-	-

* Marriage name.

MASSACHUSETTS NORMAL ART SCHOOL

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Frost, Annie Belle,	-	-	-	-	12	-	-
Fuller, Olive Eleanor,	-	-	-	-	12	-	-
Gale, Clara M.,	-	-	-	-	09	-	-
Gannon, Katherine Theresa (Kenney*),	-	-	-	-	13	-	-
Gilman, Bessie Eunice,	13	-	-	-	-	-	-
Gilmour, Marion Isabel,	-	-	-	12	-	-	-
Gleason, May H. (Cain*),	-	-	-	-	10	-	-
Gleason, Teresa Frances,	-	12	-	-	-	-	-
†Goodsell, Grover Arthur,	-	-	-	-	12	-	-
Gorham, William Victor,	-	-	-	13	-	-	-
Gough, Ruth F.,	-	-	-	-	10	-	-
Gove, Evelyn Frances,	-	-	-	-	12	-	-
Graves, Lutie J.,	-	-	-	10	-	-	-
Green, Winnifred Lavinia,	-	-	-	-	12	-	-
Grigg, Harriet B.,	-	-	-	-	09	-	-
Grützbach, Amalie F. L.,	-	-	-	-	09	-	-
Hadley, Mary F.,	-	-	-	-	11	-	-
Hale, Alice G.,	-	-	-	-	08	-	-
Hall, A. Lula,	-	-	-	-	10	-	-
Hall, Beatrice Emily,	-	-	-	-	13	-	-
Hardy, Eva G.,	-	-	-	-	08	-	-
Harrington, Isabel,	-	-	-	-	09	-	-
Hathaway, Anna M.,	-	-	-	10	-	-	-
Hathaway, Edith M.,	-	-	-	-	11	-	-
Henry, Anna Frances,	-	-	-	13	-	-	-
Herdman, Kenneth Smith,	-	-	-	12	-	-	-
Herlihy, Richard J.,	09	-	-	-	-	-	-
Hibbard, Aldro T.,	09	-	-	-	-	-	-
Higgins, Helen,	13	-	-	-	-	-	-
Hillman, Mary S.,	-	-	-	-	10	-	-
Hilton, Mary E.,	-	-	-	10	-	-	-
Hirst, Isabella M.,	-	-	-	-	10	-	-
Hodnett, Sarah,	-	-	-	-	11	-	-
Holman, Grace H.,	-	-	-	-	11	-	-
Houghton, Rosalind L.,	-	-	-	-	09	-	-
Howard, John J.,	-	-	-	-	10	-	-
Hubbard, Ethel G. (Cook*),	-	-	-	-	09	-	-
Hunt, Alice E.,	-	-	-	09	-	-	-
Huntington, Linda J. (Howard*),	-	-	-	-	09	-	-
Hutchinson, Helen S.,	-	-	-	-	08	-	-
Hyson, Laurie E. Winifred,	-	-	-	12	-	-	-
Ireland, Olive Edna,	-	-	-	-	13	-	-
Jacobs, Harry W.,	-	-	-	-	09	-	-
James, M. Gertrude,	-	-	-	-	10	-	-
Jenkins, Grace Evelyn Brown,	13	-	-	-	-	-	-
Johnson, Karl E.,	08	-	-	-	-	-	-
Jones, Clara L.,	-	-	-	11	-	-	-
Jørgensen, Elizabeth M.,	11	-	-	-	-	-	-
Kelly, Frank Patrick,	-	-	-	-	12	-	-
Kenswil, Edward F.,	-	-	10	-	-	-	-
Kephart, Margaret,	-	-	-	-	13	-	-
Kewer, Bertram P.,	-	-	09	-	-	-	-
Kibbe, Irene,	-	-	-	-	13	-	-

* Marriage name.

† Deceased.

MASSACHUSETTS NORMAL ART SCHOOL

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Kibbe, Merle Alberta,	-	-	-	-	12	-	-
Kilborn, Laura Woodruff,	13	-	-	-	-	-	-
Kilby, Barbara,	-	-	-	-	12	-	-
Killam, Alice P.,	-	-	-	11	08	-	-
Kimball, Ruth G.,	-	-	-	-	09	-	-
Kingman, Ruth Elizabeth,	-	-	-	-	13	-	-
Knapp, Arthur C.,	-	-	-	11	-	-	-
Knight, Adah P.,	-	-	-	-	09	-	-
Lane, Helen P.,	-	-	-	-	11	-	-
Leach, Margaret Kelsey,	-	-	-	-	13	-	-
Leavitt, Polly M.,	-	-	-	08	-	-	-
Leister, Irene M.,	-	-	-	-	10	-	-
Leland, Helen Houghton,	-	-	-	-	13	-	-
Lemon, Anna M.,	-	-	-	-	09	-	-
Lemp, Lillie A.,	-	-	-	09	-	-	-
Lewis, Bertha,	-	-	-	-	10	-	-
Libby, Marian Kendall,	-	-	-	-	13	-	-
Locke, Beulah,	-	-	-	10	-	-	-
Looney, Mary E.,	-	-	-	-	10	-	-
Lopaus, Mollie G.,	-	-	-	-	08	-	-
Loring, Laurence F.,	-	-	-	-	09	-	-
Loring, Marjorie,	-	-	-	-	12	-	-
Lovell, Margaret,	-	-	-	-	09	-	-
Lovell, Miriam,	-	-	-	-	10	-	-
Mabie, Charles H. R.,	-	-	-	-	08	-	-
Maddocks, Harold Stanwood,	13	-	-	-	-	-	-
Magner, Caroline Mildred,	-	-	-	-	13	-	-
Magullion, Katharine A.,	-	-	-	09	-	-	-
Marindin, Isabel Montgomery,	13	-	-	-	-	-	-
Masson, Margaret A.,	-	-	-	10	-	-	-
McAuliffe, Anna D.,	-	-	-	-	10	-	-
McCausland, Bessie B.,	-	-	-	-	10	-	-
McDermott, Mary J.,	-	-	-	-	09	-	-
McIntyre, Marion I.,	-	-	-	-	09	-	-
McTeigue, Doris Cecilia,	-	-	-	-	13	-	-
Mellen, Eleanor M.,	-	-	-	-	09	-	-
Mendum, Emeline O.,	12	-	-	-	09	-	-
Merchant, Edith C.,	-	-	-	-	09	-	-
Merriam, Ruth B.,	-	-	-	-	10	-	-
Miller, May,	-	-	-	-	10	-	-
Mills, Lula E.,	-	-	-	-	10	-	-
Monaghan, Anna Loretta,	-	-	12	-	-	-	-
Morgan, Aline Leavitt,	-	-	-	13	-	-	-
Moxcey, Gladys E.,	-	-	-	-	08	-	-
Nash, Alice M.,	-	-	-	-	10	-	-
Nason, Gertrude J.,	08	-	-	-	-	-	-
Nesmith, Stella Frances,	-	-	-	-	13	-	-
Newhall, Nina J.,	-	-	-	-	11	-	-
Nice, Everett William,	-	-	12	-	-	-	-
Nichols, Fred W.,	-	-	-	-	10	-	-
Noble, Madeline,	-	-	-	-	08	-	-
Nourse, Elsie Louise,	-	-	-	-	12	-	-
Nyland, Ithamar,	-	-	-	-	12	-	-
O'Brien, Harriet L.,	10	-	-	-	-	-	-

MASSACHUSETTS NORMAL ART SCHOOL

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
O'Connor, Elizabeth K.,	-	-	-	09	-	-	-
O'Connor, Henry Courtney,	13	-	-	13	-	-	-
O'Keefe, Philip T.,	-	-	-	08	-	-	-
O'Loughlin, Gertrude F.,	-	-	-	10	-	-	-
Otis, Berenice,	-	-	-	10	-	-	-
Packard, Herbert W.,	08	-	-	-	-	-	-
Paeff, Bessie,	-	-	-	-	11	-	-
Page, Ruth Lydia,	-	-	-	13	-	-	-
Park, Chester B.,	-	-	09	-	-	-	-
Parker, Ethel N.,	-	-	-	-	08	-	-
Parker, Frank Everett,	-	-	12	-	-	-	-
Parker, Hugh Clement,	12	-	-	-	-	-	-
Patch, H. Pauline,	-	-	-	-	08	-	-
Patten, Edith M.,	-	-	08	-	-	-	-
Peavey, Bernice F.,	-	-	-	11	-	-	-
Peck, Ruth W. H.,	-	-	-	10	-	-	-
Perry, Charles A.,	-	-	08	-	-	-	-
Peters, Jane,	-	-	-	13	-	-	-
Peterson, Daisy F.,	-	-	-	-	11	-	-
Philbrick, Otis A.,	11	-	-	-	-	-	-
Pierce, Elizabeth Vose,	-	-	-	12	-	-	-
Pilsbury, Alice C.,	-	-	-	-	09	-	-
Pinkham, M. Grace,	08	-	-	-	-	-	-
Plantinga, Albert O.,	-	-	11	-	-	-	-
Pooke, Marion L.,	08	-	-	-	-	-	-
Porter, Rena Frances,	13	-	-	-	-	-	-
Potter, Prudence W.,	-	-	-	09	-	-	-
Power, Margaret E.,	-	-	-	-	08	-	-
Pownall, Isla L.,	-	-	-	-	09	-	-
Pratt, Edith May,	-	-	-	-	12	-	-
Pratt, Fannie Antoinette,	12	-	-	-	-	-	-
Preble, Grace A.,	-	-	-	-	09	-	-
Rackle, Minnie Gertrude,	-	-	-	13	-	-	-
Rand, Adeline E.,	08	-	-	-	-	-	-
Randel, Andreas,	08	-	-	-	-	-	-
Reaveley, Catherine,	-	-	-	-	10	-	-
Rice, Marjorie Tappan,	13	-	-	-	-	-	-
Richardson, Isa M.,	-	-	-	-	08	-	-
Ricker, Gladys Sterling,	-	-	-	13	-	-	-
Risdon, Florence J.,	-	-	-	-	10	-	-
Robinson, Florence O.,	-	-	-	-	09	-	-
Robson, Martha Virginia,	-	-	-	-	13	-	-
Rogers, Anna M.,	-	-	-	-	11	-	-
Rose, Clarissa,	09	-	-	-	10	-	-
Ruggles, Edith C.,	-	-	08	-	-	-	-
Russell, Florence H.,	-	-	-	-	09	-	-
Ryan, Charlotte Anne,	-	-	-	-	12	-	-
Safford, Florence E.,	-	-	-	-	09	-	-
Sargent, L. Helen,	-	-	-	-	09	-	-
Sargent, Sam,	12	-	-	-	-	-	-
Sauer, Gertrude E.,	-	-	-	-	11	-	-
Sawin, Katharine M.,	11	-	-	-	-	-	-
Schoenfuss, Elsie,	-	-	-	10	-	-	-
Searle, Lillian J.,	-	-	-	-	11	-	-

MASSACHUSETTS NORMAL ART SCHOOL

NAME OF STUDENT.	DIPLOMAS.						
	1	2	3	4	5	6	7
Shattuck, Bernard W.,	-	-	-	-	10	-	-
Shaw, Bertha A.,	-	-	-	-	09	-	-
Shaw, Mildred,	-	-	-	-	13	-	-
Sherinyan, Elizabeth,	-	-	-	-	11	-	-
Sinnett, Edith,	-	-	-	-	09	-	-
Silvia, Mary R.,	11	-	-	-	-	-	-
Smith, Gertrude B.,	10	-	-	-	-	-	-
Smith, Ida V.,	10	-	-	-	-	-	-
Smith, Loula Lyle,	-	-	-	-	13	-	-
Smith, Myrtis Florella,	-	-	-	-	13	-	-
Solomon, Ruth,	-	-	-	-	11	-	-
Squire, Annie Luella,	-	-	-	-	12	-	-
Stanley, Lillian E.,	-	-	-	09	-	-	-
Staples, Bernice E.,	-	-	-	-	10	-	-
Stephens, Alice H.,	-	-	-	10	-	-	-
Stevens, Edith Marion,	-	-	-	13	-	-	-
Stewart, Daniel R.,	-	-	-	-	11	-	-
Stoner, Maybelle Sherrill,	-	-	-	-	13	-	-
Story, Addie E.,	-	-	-	11	-	-	-
Swett, Marion K.,	-	-	-	-	11	-	-
Taylor, Alice T.,	-	-	-	10	-	-	-
Thayer, Alvin D.,	-	-	-	-	10	-	-
Tilden, Bertha M.,	-	-	-	-	11	-	-
Toomey, Alice Helene,	-	-	-	-	13	-	-
Townsend, Marion Gladys,	-	-	-	-	13	-	-
Trask, Ethel Graham,	-	-	-	-	12	-	-
Tucker, Sarah W.,	-	-	-	-	11	-	-
Tuttle, Ernest W.,	-	-	11	-	-	-	-
Underhay, Mary G. (Packard *),	-	-	-	-	09	-	-
Upham, Irene,	-	-	-	-	13	-	-
Urquhart, Stuart,	12	-	-	-	-	-	-
Valentic, Edward I.,	11	-	-	-	-	-	-
Vining, Ola de E.,	-	-	-	10	-	-	-
Walker, Bertha Leah,	-	-	-	-	13	-	-
Walley, Frances,	-	-	-	-	09	-	-
Warren, Elizabeth B.,	-	-	-	11	-	-	-
Washburn, S. Annette,	08	-	-	-	-	-	-
Webber, Ruth B.,	-	-	-	10	-	-	-
Webster, Olive C.,	-	-	-	-	10	-	-
Wellington, Mary Eunice,	-	12	-	-	-	-	-
Wells, Eleanor,	-	-	-	11	-	-	-
Wetherbee, Dora Harris,	-	-	-	-	12	-	-
Wheelock, Alice Darling,	-	-	-	-	13	-	-
Whitman, Cora Judson,	-	-	-	-	12	-	-
Whitney, Edith Eudora,	-	-	-	-	13	-	-
Whitney, Lorene Aurelia,	-	-	-	13	-	-	-
Wilder, Eleanor M.,	-	-	-	-	11	-	-
Wilkinson, Elizabeth Emily,	-	-	-	13	-	-	-
Willard, Mabel V.,	-	-	-	-	10	-	-
Willard, Maude B.,	11	-	-	-	-	-	-
Winter, Alvan J.,	-	-	08	-	-	-	-
Woll, Elsie M. S.,	-	-	-	-	11	-	-
Woodbury, Marjorie C.,	-	-	-	10	-	-	-
Young, Florence Liley,	12	-	-	-	-	-	-

* Marriage name.

LIST OF POSITIONS

THE MASSACHUSETTS NORMAL ART SCHOOL ENDEAVORS NOT ONLY SUCCESSFULLY TO TRAIN ITS STUDENTS FOR LEADERSHIP IN INDUSTRIAL ART, BUT AIMS TO CO-OPERATE WITH EDUCATORS AND INDUSTRIAL WORKERS BY RECOMMENDATION OF THOSE GRADUATES BEST PREPARED TO UNDERTAKE REQUIRED WORK. APPLICATIONS FOR SUCH TEACHERS AND INDUSTRIAL ART WORKERS SHOULD BE ADDRESSED TO "DIRECTOR, MASSACHUSETTS NORMAL ART SCHOOL, NEWBURY AND EXETER STREETS, BOSTON."

ALL ADDITIONS AND CORRECTIONS FOR THE FOLLOWING LIST SHOULD BE SENT TO THE DIRECTOR, AND PAST PUPILS ARE EARNESTLY REQUESTED TO INFORM HIM OF ANY CHANGE OF POSITION.

SOME OF THE POSITIONS FILLED BY PAST PUPILS OF THE MASSACHUSETTS NORMAL ART SCHOOL

[Past pupils of the Massachusetts Normal Art School are now supplying the instruction in drawing and manual training in over two hundred and twenty different towns and cities of the State and some thirty are teaching in the public schools of the city of Boston.]

- | | |
|------------------------|--|
| Abbott, Katherine E., | . Instructor of drawing, State Normal School, Farmington, Me. |
| Abels, Rose Helene, . | . Assistant instructor, art department, Rhode Island State Normal School. |
| Adams, Amy E., . | . Supervisor of drawing, teacher of manual training, Hopkinton. |
| Adams, Charles L., . | . Associate professor of drawing and descriptive geometry, Massachusetts Institute of Technology; principal, Evening Drawing School, Boston. |
| Adams, S. Herbert, . | . Sculptor, New York City. |
| Adams, W. Loring, . | . Instructor of drawing, St. Marks School, Southboro. |
| Aiken, Jennie T., . | . Supervisor of drawing, Danvers. |
| Alden, Priscilla, . | . Teacher of drawing, high school, Beverly. |
| Aldrich, Edith M., . | . Supervisor of drawing, North Attleboro. |
| Allan, Helen M., . | . Supervisor of drawing, Medfield and Norfolk. |
| Allbright, Celeste W., | . Interior decorator, Boston. |
| Allen, A. Elizabeth, . | . Landscape painter, Turners Falls. |
| Allen, Elizabeth C., . | . Supervisor of drawing, Watertown. |
| Allen, Greta, . | . Teacher of drawing, high school, Brockton. |
| Allen, Ruby M., . | . Teacher of drawing, high school, Hyde Park. |
| Andersen, Erik A., . | . Instructor of manual training, Taunton. |
| Andrew, Richard, . | . Portrait painter; instructor, Massachusetts Normal Art School, Boston. |
| Andrews, J. Winthrop, | . Director of manual arts, Yonkers, N. Y. |
| Andrews, Lena L., . | . Director of drawing and manual training, Dalton. |
| Anthony, Willis B., . | . Industrial training, normal school, Fitchburg. |
| Arnold, Helen L., . | . Supervisor of drawing, Agawan and Ludlow. |
| Aschenbach, Robert L., | . Instructor of mechanical drawing, high school, Quincy. |
| Atwood, Jessie, . | . Supervisor of drawing, Chelmsford, Mass. |
| Austin, Alice, . | . Artist photographer, 384A Boylston Street, Boston. |
| Ayer, Edgar B., . | . Instructor of mechanical drawing, Pittsburgh Academy, Pittsburgh, Pa. |

MASSACHUSETTS NORMAL ART SCHOOL

Ayer, Rachel W.,	. . .	Assistant supervisor of drawing, Wakefield.
Bailey, Abigail R.,	. . .	Supervisor of drawing, Marlborough.
Bailey, Henry T.,	. . .	Editor of the School Arts Magazine.
Bailey, Jennie E.,	. . .	Teacher of drawing, High School of Practical Arts, Roxbury.
Baker, Amy,	. . .	Supervisor of drawing, Webster and Dudley, Mass.
Baker, S. Burtis,	. . .	Portrait painter, Boston.
Ballou, Jessica E.,	. . .	Supervisor of drawing, Harwich, Chatham and Orleans.
Bancroft, Milton H.,	. . .	Portrait painter, New York City.
Barrett, Daisy,	. . .	Supervisor of drawing, Houlton, Me.
Bartlett, Bertha G.,	. . .	Supervisor of drawing, Chelmsford.
Bartlett, Elizabeth M. P.,	. . .	Teacher of drawing, Gaston Grammar School, Boston.
Bartlett, Ethel G.,	. . .	Instructor, Massachusetts Normal Art School.
Bassett, Carrie May,	. . .	Supervisor of drawing, Montpelier, Vt.
Batchelder, Ernest A.,	. . .	Manufacturer of architectural tiles, Pasadena, Cal.
Baxter, Leon Harold,	. . .	Director of manual arts, St. Johnsbury, Vt.
Beale, Louisa,	. . .	Supervisor of drawing, Framingham.
Bean, Florence L.,	. . .	Supervisor of drawing, Kingston and Needham.
Bell, Alfred M.,	. . .	Manufacturer of stained glass, Spence, Bell & Co., Boston.
Bell, Edward L.,	. . .	Architectural department, Boston Elevated Railroad, Boston, Mass.
Bell, Grace L.,	. . .	Teacher of freehand drawing, Commercial High School, Springfield.
Bellis, Maud,	. . .	Teacher of drawing, Northfield and Deerfield, Mass.
Bendin, Thyra S.,	. . .	Supervisor of drawing, Clairmont, N. H.
Berry, Alice H.,	. . .	Supervisor of drawing, Montpelier, Vt.
Blair, Diana P.,	. . .	Surgical draughting, Harvard Medical School.
Blake, Annie E.,	. . .	Instructor, Massachusetts Normal Art School; teacher of modeling, South Boston School of Art.
Bond, Marion F.,	. . .	Supervisor of drawing, Woburn.
*Booth, Augustus B.,	. . .	Teacher of mechanical drawing, Technical High School, Providence, R. I.
Boudreau, James Clayton,	. . .	Instructor of drawing, Pittsburgh Academy, Pittsburgh, Pa.
Bourne, Grace L.,	. . .	Teacher of drawing, Emerson Grammar School, Boston.
Boyle, John,	. . .	Designer of stained glass.
Brackett, Walter F.,	. . .	Supervisor of manual training, Stoneham.
Bradford, Blanche S.,	. . .	Teacher of drawing, English High School, Somerville.
Bradley, E. Maude,	. . .	Supervisor of drawing, Groton and Ashburnham.
Brauner, Olaf M.,	. . .	Portrait painter; professor of drawing and painting, Cornell University, Ithaca, N. Y.
Breed, Edgar R.,	. . .	Supervisor of manual training, Deerfield.
Brewster, George T.,	. . .	Sculptor, New York City.
Briggs, Beatrice M.,	. . .	Art instructor, State Normal School, Randolph, Vt.

* Deceased

MASSACHUSETTS NORMAL ART SCHOOL

- | | |
|--------------------------|---|
| Brigham, Gertrude R., | . Smithsonian Institute, Washington, D. C. |
| Brigham, Mabel, | . Supervisor of drawing, North Attleboro. |
| Brigham, Percy A., | . Submaster, Malden High School, mechanical drawing department. |
| Broderick, Robert W., | . Instructor of manual training, high school, Haverhill. |
| Brown, Harold H., | . Director, John Herron Art Institute, Indianapolis, Ind. |
| Brown, Kathryn E., | . Supervisor of drawing and music, Rumford Falls, Me. |
| Brown, Sam E., | . Graphic humorist, 881 Massachusetts Avenue, Boston. |
| Browne, Margaret F., | . Portrait painter, 384 Boylston Street, Boston. |
| Brownell, Marjorie, | . Supervisor of drawing, Pembroke and Dighton. |
| Bruce, Everett Hart, | . Assistant instructor of manual training and mechanical drawing, Meriden, Conn. |
| Bruce, Josephine, | . Illustrating artist, Newcastle, N. H. |
| Bryant, Wallace, | . Portrait painter, Boston. |
| Buck, Ethel L., | . Supervisor of drawing, Hingham and Cohasset, Mass. |
| Buell, Electa M., | . Teacher of drawing and design, State Trades School, Girls' Department, New Britain, Conn. |
| Bulfinch, Florence, | . Supervisor of drawing, Marblehead and Swampscott. |
| Burbank, Amy L., | . Teacher of drawing, High School of Practical Arts, Boston. |
| Burbank, Jessie L., | . Teacher of drawing and manual arts, Wheaton College, Norton. |
| Burgess, Amy I., | . Supervisor of drawing, Proctor, Vt. |
| Burley, Jacob, | . Designer, with Irving and Casson, Boston. |
| Burnham, Elizabeth H., | . Preceptress, Massachusetts Normal Art School. |
| Burnham, Wilbur H., | . Designer, with Harry Eldredge Goodhue Co., 23 Miner Street, Boston. |
| Burr, Lottie J., | . Teacher of drawing, Chaffin School, Holden. |
| Burrison, Henry K., | . Instructor of drawing, Massachusetts Institute of Technology, Boston. |
| Butterfield, Amy L., | . Supervisor of drawing, Wakefield and Lynnfield. |
| Cain, Adolphus A., | . Supervisor of drawing, Shelburne, Buckland, Gill, Leyden, Northfield and Warwick. |
| Calderwood, James, | . Architectural modeler, 6 Beacon Street, Boston. |
| Calef, Ina M., | . Supervisor of drawing and manual training, Warren and Dana. |
| Carleton, Annie W., | . Teacher of drawing, high school, Lynn. |
| Carman, Kenneth Vincent, | Instructor in mechanical drawing, Wellesley. |
| Carney, Margaret J., | . Supervisor of drawing, Dracut, North Reading, Tewksbury and Tyngsboro. |
| Carpenter, Bernard V., | . Instructor, art school of the Allbright Art Gallery; professor of art, D'Youville College, Buffalo, N. Y. |
| Carpi, Guido L., | . Instructor in manual training, Brockton grammar and high schools, Brockton, Mass. |
| Carrét, Élise H., | . Teacher of drawing. |

MASSACHUSETTS NORMAL ART SCHOOL

- Carrick, Mary F. (Mrs. Thurston), . . . Teacher of drawing, English High School, Somerville.
- Carter, Charles M., . . . Director of art in public schools, Denver, Col.
- Carter, Willis S., . . . Supervisor of drawing, Melrose.
- Caverly, Edith L., . . . Teacher of drawing, Bowdoin Grammar School, Boston.
- Chard, Margaret A., . . . Supervisor of drawing, Leominster.
- Clark, H. Madge, . . . Supervisor of drawing, Canton and Sharon.
- Clarke, Eleanor P., . . . Instructor, drawing and French, Ingleside School, New Milford, Conn.
- Clarke, Helen M., . . . Supervisor of drawing, Dedham.
- Cleaves, Helen E., . . . Assistant to the director of drawing, Boston.
- Chase, Clara P., . . . Instructor in manual training, Monson; supervisor of drawing and manual arts, Holland, Wales and Brimfield.
- Chumard, Jane, . . . Assistant manager, Keith's Bijou Theatre.
- Clough, Paula L., . . . Supervisor of drawing, Groveland and Rowley.
- Cohen, James, . . . Supervisor of manual arts, Chicopee.
- Collins, Frank H., . . . Artist; director of drawing for New York City.
- Condon, Harriet D., . . . Teacher of drawing, Normal Training School, South Manchester, Conn.
- Cone, Emma T., . . . Teacher of drawing, public schools, Denver, Col.
- Cook, Laura W., . . . Teacher of drawing, Wells School, Boston.
- Cook, Mary L., . . . Supervisor of manual arts, Middleborough and Dighton.
- Cooper, Florence F., . . . Supervisor of drawing, Groveland and Rowley.
- Cooper, Thomas H., . . . Director of normal department, Cleveland School of Art, Cleveland, O.
- Courchene, Wm. A., . . . Superintendent, Manual Training School, Woonsocket, R. I.
- Crafts, Dora, . . . Supervisor of drawing, South Hadley.
- Cross, Anson K., . . . Instructor, Massachusetts Normal Art School, and School of Drawing and Painting, Museum of Fine Arts, Boston.
- Cross, Evelyn F., . . . Director of drawing, Stoneham and Burlington.
- Crowell, Persis A., . . . Supervisor of drawing, Attleboro and Freetown.
- Cue, Harold J., . . . Illustrator and designer, Youth's Companion, Boston.
- Culver, Helen L., . . . Assistant supervisor of drawing, New Bedford.
- Currier, Clara L., . . . Teacher of drawing, Erasmus Hall High School, Brooklyn, N. Y.
- Currier, Freeman B., . . . Portrait painter.
- Cutler, Carl G., . . . Portrait painter, Fenway Studios, Boston.
- Daggett, Emma S., . . . Instructor of drawing, normal school, Gorham, Me.
- Dalrymple, Amy F., . . . Designer and china painter, Trinity Court, Boston.
- Daniels, Frederick H., . . . Supervisor of drawing, Newton.

MASSACHUSETTS NORMAL ART SCHOOL

Davis, Dorothea, . . .	Assistant instructor, art department, State Normal School, Bridgewater, Mass.
Davis, Helen G., . . .	Teacher of drawing, high school, South Boston.
Davis, Ronald F., . . .	Director of manual arts, public schools, Wilmington, Del.
Dawson, George W., . . .	Assistant professor of drawing, University of Pennsylvania.
Day, Harriet M., . . .	Supervisor of drawing, Winthrop.
Dillaway, T. Milton, . . .	Director of drawing and manual training for the city of Boston.
Dimock, Clara G., . . .	Teacher of drawing, Wendell Phillips High School, Chicago, Ill.
Dix, Lula M., . . .	Supervisor of drawing, Swampscott.
Dix, Martha M., . . .	Teacher of drawing, Newton High School, Newtonville.
Dolan, Maud I., . . .	Supervisor of drawing, Hudson, Stow and Maynard.
Dominick, Elmina W., . . .	Supervisor of drawing, Westfield.
Dominis, Lewis A., . . .	Instructor of drawing, Atlanta University, Atlanta, Ga.
Dowd, Margaret M., . . .	Supervisor of art, Winona Seminary, Winona, Minn.
Driscoll, Agnes J., . . .	Supervisor of drawing, Bristol, Conn.
Dunbar, Harold C., . . .	Portrait painter, Belmont.
Dutch, George Sheldon, . . .	Designer, Luxemoor Co., Walpole.
Dwyer, M. Ray, . . .	Draughting for E. W. Stratton, architect, Boston.
Eager, Anna F., . . .	Supervisor of drawing and manual training, Southbridge.
Eames, Alice G., . . .	Supervisor of drawing, elementary schools, Fitchburg.
Eastman, Mayna D., . . .	Assistant supervisor of drawing, Springfield.
Eaton, Gazelle, . . .	Teacher of drawing, Lyman Grammar School, East Boston.
Eaton, Mary L., . . .	Teacher of drawing, high school, Wellesley.
Edminster, C. Franklin, . . .	Supervisor, department of architecture, Pratt Institute, Brooklyn, N. Y.
Edwards, Addie E., . . .	Supervisor of drawing, Lowell.
Edwards, Grace V., . . .	Fashion illustrator for Boston Herald.
Edwards, William J., . . .	Director of manual arts, Malden.
*Ellery, May, . . .	Supervisor of drawing, Foxborough.
Elliott, Ethel, . . .	Assistant supervisor, Hartford, Conn.
Elliott, Esther, . . .	Designer, 384 Boylston Street, Boston.
Elliott, Grace, . . .	Supervisor of drawing, Everett.
Elton, Frederic G., . . .	Submaster, department of manual arts, high school, Brockton.
Emery, Josephine, . . .	Supervisor of drawing and elementary handwork, Franklin, N. H.

MASSACHUSETTS NORMAL ART SCHOOL

- Emmins, Charlotte J.
 (Mrs. Trask), . . . Interior decorator and designer, Boston Decorative
 Company, Winthrop.
- England, William A., . . . Teacher of manual training, Peter Faneuil School,
 Boston.
- Enright, Flora L., . . . Supervisor of drawing, Medford.
- Fanck, Joseph Henry, . . . Supervisor of manual arts, Wakefield.
- Fancy, Lyman E., . . . Portrait painter, Forest Hills, L. I.
- Farmer, Adalena R., . . . Director of art department, high school, Dorchester.
- Farnum, Royal B., . . . Inspector of drawing and industrial training for the
 state of New York.
- Farrington, Ellen R., . . . Teacher of drawing and modeling, Fiske School,
 Boston.
- Faulkner, Eunice F., . . . Teacher of drawing, Eastern District High School,
 Brooklyn, N. Y.
- Fearing, Miriam C., . . . Supervisor of drawing, Millis.
- Fischer, Sophie, . . . Teacher of drawing, Sharon.
- Fish, Fannie E., . . . Supervisor of drawing, Arlington.
- Fitzgerald, Margaret C., . . . Teacher of drawing, Winona, Minn.
- Flanagan, Francis J., . . . Landscape and marine painter.
- Fletcher, Marjorie F., . . . Supervisor of drawing, Hackensack, N. J.
- Flewelling, Walter Arnold, . . . Supervisor of drawing and manual training, Freeport,
 Me.
- Flint, Arthur H., . . . Teacher of drawing, Commercial High School, Brook-
 lyn, N. Y.
- Fox, Edward A., . . . Decorator and designer, Roslindale.
- Frank, Ludwig, . . . Designer and instructor in manual arts, East Boston
 High School, East Boston.
- Frederick, Frank F., . . . Director, School of Industrial Arts, Trenton, N. J.
- Frost, Annie B., . . . Supervisor of drawing, Charlton.
- Fuller, Olive E., . . . Supervisor of drawing, Randolph, Holbrooke and
 Avon.
- Furlong, Charles Wellington, . . . Painter, writer and explorer.
- Gale, Clara M., . . . Supervisor of drawing in the grades, Somerville.
- Gannett, Sara S. (Mrs.
 Houghton), . . . Proprietor, textile crafts studio, Old Ipswich, Mass.
- Gannon, Katherine, . . . Supervisor of drawing, music and domestic arts,
 Cohasset.
- George, Blanche I. (Mrs.
 Merritt), . . . Illustrator and designer, Ladies' Home Journal.
- Goding, Florence L., . . . Supervisor of drawing and manual training, Franklin.
- Goodenough, Florence I., . . . Teacher of drawing, New York City.
- Goodnough, Walter S., . . . Director of manual training, public schools, Brook-
 lyn, N. Y.

MASSACHUSETTS NORMAL ART SCHOOL

- Gorham, William Victor, . Instructor of drawing and mathematics, Chestnut Hill Academy, Philadelphia, Pa.
- Gracey, Frank M., . . Instructor of freehand drawing, Massachusetts Institute of Technology.
- Gravestein, Lucile, . . Supervisor of drawing and teacher of household arts, Monson.
- Greco, Alma M., . . Teacher of clay modeling, North Bennet Street Industrial School, Boston.
- Greene, Robert H., . . Assistant superintendent, Baron de Hirsch Trades School, New York City.
- Greenwood, Cora, . . Teacher of drawing, high school, Hartford, Conn.
- Griffin, Arthur W., . . Professor of architecture, Iowa State College, Ames, Iowa.
- Grover, Henry C., . . Designer and illustrator, 27 School Street, Boston.
- Groby, John M. L., . . Manager, Automatic Sprinkler Company of America.
- Guptill, Madge, . . . Teacher of drawing, high school, Everett.
- Hackett, Grace E., . . Assistant to the director of drawing, Boston.
- Haines, Emily L., . . Director of industries for the insane of Massachusetts.
- Halden, John C., . . Architectural rendering, 85 Water Street, Boston.
- Hall, James, . . . Artist, North Scituate.
- Hamblin, William O., . Teacher of drawing, Technical High School, Providence, R. I.
- Hamilton, Arthur G., . Teacher of manual training, Minot School, Neponset, Boston, Mass.
- Hamilton, E. W. D., . . Portrait and landscape painter; instructor, Massachusetts Normal Art School, Boston.
- Hammond, George F., . Architect, Cleveland, O.
- Hardy, Eva G., . . . Teacher of manual training, Haverhill.
- Hare, Emily J., . . . Teacher of drawing, Hancock Grammar School, Boston.
- Harlow, C. Louise, . . Assistant supervisor of drawing, Whitman.
- Harrington, Mabel, . . Teacher of drawing in high school, Fitchburg.
- Harris, Alice O., . . Craftsman, East Bridgewater.
- Hartshorn, Elsie C., . Occupational director, Worcester Hospital, Worcester.
- Harvey, Rachel L., . . Supervisor of drawing, Wareham, Bourne and Sandwich.
- Haskell, Mabel P., . . Writer, illustrator and foreign correspondent.
- Hatch, Alice E., . . . With Eaton, Crane, Pike Co., Pittsfield.
- Hatch, Willis H., . . . Instructor of modeling and pottery, Technical High School, Providence, R. I.
- Hathaway, Anna M., . . Instructor, Massachusetts Normal Art School, Boston.
- Hathaway, Edith M., . Supervisor of drawing, Abington.
- Hawes, Joseph H., . . . Instructor, manual training and mechanical drawing, high school, Dorchester.
- Haywood, Josiah P., . Mechanical engineer, Atlantic Works, East Boston.
- Hazelton, William B., . Supervisor of drawing, Wayland.

MASSACHUSETTS NORMAL ART SCHOOL

Heers, Herta M.,	. .	Supervisor of drawing, Iron Mountain, Mich.
Henderson, Mazie (Mrs. Murray),	. .	Supervisor of drawing, Amesbury and Merrimac.
Herbert, Mary E.,	. .	Supervisor of drawing, Hull.
Hesselton, Earl J.,	. .	Teacher of mechanical drawing, Technical High School, Springfield.
Higgins, Willis E.,	. .	Instructor of manual training, Carr School, Somerville.
Hill, Margaret E.,	. .	Occupational director, McLean Hospital, Waverley.
Hill, Raymond E.,	. .	Commercial illustrator, Rollinson Studio, Schenectady, N. Y.
Hines, Mary B.,	. .	Director of drawing, Methuen.
Hintz, W. Bertha,	. .	Teacher of drawing, John Marshall High School, Chicago, Ill.
Hirst, Isabel,	. .	Supervisor of drawing, Nahant.
Hodnett, Sarah,	. .	Teacher of drawing, Wheeling, W. Va.
Hoit, Romaine,	. .	Craftsman, 28 Bellevue Street, Dorchester.
Holcombe, Elizabeth,	. .	Teacher of drawing, Classical High School, Lynn.
Holman, Grace H.,	. .	Supervisor of drawing, Standish, Me.
Holmes, Clara,	. .	Supervisor of drawing, Northampton.
Holmes, Marion F.,	. .	Supervisor of manual training, Whitman.
Hopkins, James Frederick,		Director of art education for Massachusetts, Massachusetts Normal Art School, Boston.
Hosmer, Florence A.,	. .	Supervisor of drawing, Sudbury; instructor, Danforth School, Framingham.
Houghton, Rosalind,	. .	Supervisor of drawing and manual training, Warren.
Houston, Ronald,	. .	Landscape architect, Southworth Bros., Beverly, Mass.
Howard, John J.,	. .	Director of manual arts, Clinton.
Hunt, Alice E.,	. .	Designer, 384 Boylston Street, Boston.
Jackson, Ruth C.,	. .	Supervisor of drawing, Bernardston, Deerfield, Hadley, Hatfield, Sunderland and Whately.
Jacobs, Harry W.,	. .	Director of art education, Buffalo, N. Y.
James, Gertrude,	. .	Instructor in drawing and manual training, Cambridge City, Ind.
Jenkins, Grace A.,	. .	Supervisor of drawing, Andover.
Jenny, Edgar W.,	. .	Interior decorator, New York City.
Jepson, George,	. .	Instructor, Massachusetts Normal Art School.
Jewett, Sarah E.,	. .	Teacher of drawing and manual training, Allen School, West Newton; supervisor of drawing, Weston.
Johnson, Charles,	. .	Teacher of manual training, Marion.
Johnson, C. Edwin,	. .	Teacher of manual training, Cincinnati, O.
Jones, Harriet G.,	. .	Teacher of drawing, Blackinton Grammar School, East Boston.
Jones, Harry L.,	. .	Director of manual arts, Somerville.
Judkins, William L.,	. .	Instructor of mechanical drawing, Technical High School, Newton.

MASSACHUSETTS NORMAL ART SCHOOL

- Kaan, Emma, . . . Wood engraver and block printer, 133 Central Street, Winter Hill.
- Kaula, William J., . . . Artist, 311 Fenway Studios, Boston.
- Keating, Franklin Paul, . . . Supervisor of manual training, Burlington, Vt.
- Kelley, Annie, . . . Teacher of drawing, Barre.
- Kendall, H. H., . . . Architect, 93 Federal Street, Boston.
- Kenison, Ervin, . . . Assistant professor of drawing and descriptive geometry, Massachusetts Institute of Technology, Boston.
- Kenswil, Edwin F., . . . Instructor of drawing, Florida Agricultural and Mechanical College, Tallahassee, Fla.
- Kent, Winifred D., . . . Supervisor of drawing, Marion and Falmouth.
- Kenyon, Herbert T., . . . Supervisor manual training, North Attleborough.
- Ketchum, Edmund, . . . Instructor of manual arts, Belmont, Lexington; supervisor of drawing, Westminster and West Bridge-water.
- Kewer, Bertram P., . . . Teacher of manual training, high school, Brockton.
- Kibbe, Merle Alberta, . . . Assistant supervisor of drawing, New Britain, Conn.
- Kimball, Ruth G., . . . Supervisor of manual training, Memphis, Tenn.
- Kimber, Jean, . . . Supervisor of drawing and writing, State Normal Printing School, Oswego, N. Y.
- Kingman, Ruth E., . . . Assistant instructor of industrial training and drawing, State Normal School, Framingham.
- Kingsbury, Edward R., . . . Teacher of drawing, English High School and evening drawing schools, Boston.
- Kintz, Josephine, . . . Supervisor of drawing, Medford.
- Klar, Walther H., . . . Director of manual arts, Greenfield.
- Knapp, Charles R., . . . Instructor in manual training, Brockton High School, Brockton, Mass.
- Knowlton, Mary B., . . . Teacher, Perkins Institution for the Blind, South Boston.
- Lamb, L. Mortimer, . . . Animal painter, Stoughton.
- Lancaster, Catherine A., . . . Assistant to the director of drawing, New York City.
- Lane, Georgiana L., . . . Teacher of drawing, Woodward Institute for Girls, Quincy.
- Lavers, Mary E., . . . Assistant supervisor of drawing, New York City.
- Lawrence, Archibald I., . . . Architect, Bethlehem, N. H.
- Lawrence, Charles A., . . . Proprietor and director, Lawrence Drawing School, Lynn.
- Lawrence, Edward Irving, . . . Superintendent of building, high school, New Bedford.
- Lawrence, Edwin V., . . . Supervisor of drawing and manual training, Pittsburgh Playground Association, Pittsburgh, Pa.
- Leach, Louis L., . . . Designer and modeler, 402 Westminster Street, Providence, R. I.
- Leary, Elizabeth M., . . . Teacher of manual training, New Bedford.
- Lees, Marion G., . . . Teacher of drawing, Rutland, Vt.
- Leister, Irene M., . . . Illustrating artist, 80 Summer Street, Boston.

MASSACHUSETTS NORMAL ART SCHOOL

- Leland, Helen Houghton, Supervisor of drawing, Palmer.
- Leonard, Joseph P., . . . Illustrator and publisher, New York City.
- Lewis, Charlotte I., . . . Supervisor of drawing, Haverhill.
- Libby, Marian Kendall, . . . Supervisor of drawing, Methuen.
- Little, Ernest, Supervisor of drawing, Walpole, Mass.
- Locke, Alice G., Supervisor of drawing, Richmond, Ind.
- Locke, Beulah, Designer, 384 Boylston Street, Boston.
- London, Goldie, Supervisor of drawing, Somerset and Swansea.
- Looney, Mary E., Assistant teacher of drawing, Lawrence.
- Lord, D. Franklin, Civil engineer, 201 Devonshire Street, Boston.
- Lord, Israel P., Architect, Codman & Despradelle, 31 Beacon Street,
Boston, Mass.
- Loring, George A., Mechanical and civil engineer, Boston.
- Loring, Laurence F., Supervisor of manual arts, Manchester and Nahant.
- Lovell, Margaret, Supervisor of drawing and manual training, Millbury
and Oxford.
- Lowrey, Mabel E., Supervisor of drawing, Wenham.
- Lynch, Anna L., Supervisor of drawing and manual training, Dudley.
- Lyon, Helen F., Teacher of drawing, evening school, Somerville.
- Lyon, Lawrence A., Designer, with Livermore & Knight Co., Providence,
R. I.
- Mable, Charles H. R., Supervisor of drawing, Framingham and South Fram-
ingham.
- Mackenzie, Isabelle C., Assistant supervisor of drawing, New York City.
- MacNeill, Herman A., Sculptor; instructor, Art League of New York City
and National Academy of Design.
- Mann, Esther, Drafting, 141 Milk Street, Boston.
- Marble, John N., Portrait painter, New York City.
- Marshall, Frank J., Craftsman, 12 Newburn Street, Jamaica Plain.
- Mason, William Albert, Director of drawing, public schools, Philadelphia,
Pa.
- May, Stella, Supervisor of drawing, Gloucester.
- McCausland, Bessie B., Supervisor of drawing, Whitefield, N. H.
- McDermott, Mary J., Supervisor of drawing, Alford, Richmond and West
Stockbridge.
- McIntyre, Marlon I., Instructor of drawing, high school, Fitchburg.
- McLean, Laura B., Instructor of drawing, State normal school, Plymouth,
N. H.
- McLean, William H., Architect, 110 Tremont Street, Boston.
- Meloon, Mary Caroline, Supervisor of drawing, East Longmeadow, Hampden,
Longmeadow and Wilbraham.
- Melzard, Sadie R., Supervisor of manual arts, Chelsea.
- Mendum, Emeline O., Anatomical drafting for Harvard Medical School.
- Merriam, Ruth B., Art instructor, Highland Hall, Hollidaysburg, Pa.
- Merritt, Blanche George, Fashion Editor, New York Herald.

MASSACHUSETTS NORMAL ART SCHOOL

Miller, Alexander, . . .	Instructor of mechanical drawing and art metal work, high school, Brookline.
Miller, Leslie W., . . .	Principal, School of Industrial Art, Philadelphia, Pa.
Mills, Lula, . . .	Assistant supervisor, Clinton.
Monté, Louis G., . . .	Instructor of manual arts, State Normal School, Westfield.
Morris, George E., . . .	Supervisor of drawing, Waltham.
Morse, C. Henry, . . .	Teacher of illustration, Boston Y. M. C. A.; teacher of drawing, evening industrial school, Boston.
Morse, Jessie C., . . .	Supervisor of drawing, Ludlow and Agawam.
Morse, Sadie May, . . .	Teacher of drawing, Troy high school.
Morton, Anna B., . . .	Supervisor of drawing, Dedham; teacher of drawing, high school, Chelsea.
Morton, M. Maude, . . .	Supervisor of drawing, Woburn.
Munsell, Albert H., . . .	Portrait painter; instructor, Massachusetts Normal Art School, Boston.
Murphy, Florence M., . . .	Supervisor of drawing, Newburyport.
Nason, Gertrude J., . . .	Supervisor of drawing, Billerica.
Naylor, Walter H., . . .	Instructor of drawing and manual training, high school, East Boston.
Needham, Frank S., . . .	Director of manual training, Township High School, Oak Park, Ill.
Nesmith, Stella F., . . .	Supervisor of drawing, Rochester.
Newell, C. Edward, . . .	Director of drawing, Springfield.
Newman, Lillian, . . .	Supervisor of drawing, Quincy.
Nice, Everett W., . . .	Supervisor of drawing, Camden, Me.
Nichols, Frederick W., . . .	Supervisor of drawing and manual training, Turners Falls.
Nickerson, Frances L., . . .	Teacher of drawing, Frothingham Grammar School, Charlestown.
Norton, Bertha Lewis, . . .	Supervisor of drawing, Walpole.
Norton, Dora M., . . .	Instructor, Pratt Institute, Brooklyn, N. Y.
Norton, Georgia L., . . .	Principal, Cleveland School of Art, Cleveland, O.
O'Brien, Harriet L., . . .	Illustrator, 34 Newbury Street, Boston.
O'Connor, Ellen F., . . .	Teacher of drawing, West Roxbury High School, Boston.
O'Keefe, Philip T., . . .	Instructor of design and metal work, School of Industrial Arts, Trenton, N. J.
Packard, Fred C., . . .	Scenic artist, Boston.
Packard, Herbert W., . . .	Portrait painter, 40 West Newton Street, Boston.
Palmer, Laura E., . . .	Art reference department, Library of Pratt Institute, Brooklyn, N. Y.
Parker, Frank G., . . .	Mechanical draughtsman.
Parmenter, L. Priscilla, . . .	Illustrating artist, Brookline.

MASSACHUSETTS NORMAL ART SCHOOL

Patch, H. Pauline,	. .	Supervisor of drawing, Becket, Chester, Middlefield and Washington.
Patrick, Mary L.,	. .	Supervisor of manual arts, Wellesley.
Patten, Edith M.,	. .	Supervisor of drawing, Skowhegan and Madison, Me.
Patten, Grace F.,	. .	Supervisor of drawing, Sterling, Bolton and Harvard.
Patten, Mary,	. .	Photographer, 248 Boylston Street, Boston.
Pearson, Mary A.,	. .	Director of drawing, State normal school, North Adams.
Peavey, Bernice F.,	. .	Teacher of drawing, Brewster Free Academy, Wolfboro, N. H.
Perry, Charles A.,	. .	Teacher in technical department, B. M. C. Durfee High School, Fall River.
Perry, Mildred,	. .	Supervisor of drawing, Camden and Rockland, Me.
Perry, Raymond W.,	. .	Instructor of drawing, Mechanic Arts High School, Boston.
Perry, Walter S.,	. .	Director, School of Fine and Applied Arts, Pratt Institute, Brooklyn, N. Y.
Perry, William H.,	. .	Director of freehand department, evening high school, Lynn.
Peterson, Daisy F.,	. .	Supervisor of drawing, West Springfield.
Philbrick, Otis A.,	. .	Instructor, Rindge Manual Training School, Cambridge.
Phillips, Ezra L.,	. .	Architect, Gloucester.
Phillips, Lillian A.,	. .	Instructor of applied arts, Simmons College, Boston.
Pierce, Anna M.,	. .	Supervisor of drawing, North Andover.
Pierce, Charles L.,	. .	Supervisor of manual training, Beverly.
Pitman, Sophia L.,	. .	Art teacher, Moses Brown School, Providence, R. I.
Plaisted, Zelpha M.,	. .	Portrait and landscape painter.
Pleadwell, Amy M.,	. .	Teacher of drawing, Horace Mann School, Boston.
Pond, Clara W.,	. .	Supervisor of drawing, Woonsocket, R. I.
Poor, Henry W.,	. .	Head of art department, Boston Normal School.
Pope, Ethel N.,	. .	Teacher of drawing, high school, Charlestown.
Porter, Walter H.,	. .	Draughtsman, with Card Company, Mansfield.
Potter, Prudence,	. .	Designer, 384 Boylston Street, Boston.
Powers, Stillman D.,	. .	Designer and illustrator, Studio Building, Boston.
Pratt, Florence S.,	. .	Supervisor of drawing, Hopkinton, Ashland, Holliston and Medway.
Pratt, Harry E.,	. .	Supervisor of manual arts, North Adams.
Preston, Howard K.,	. .	Head draughtsman, Little & Brown, architects, Boston.
Price, Caroline B.,	. .	Craftsman, Richmond, Ind.
Quimby, Edith M.,	. .	Draughtsman, 141 Milk Street, Boston.
Rackle, Minnie Gertrude,		Instructor, School of Industrial Arts, Trenton, N. J.
Radell, Amelia D.,	. .	Supervisor of drawing, Cheshire.

MASSACHUSETTS NORMAL ART SCHOOL

Ratsey, Ethel W.,	. . .	Teacher of drawing, Wheaton Female Seminary, Norton; supervisor of drawing, Natick.
Ray, Arthur,	. . .	Instructor in charge of department of mechanical drafting, Massachusetts Normal Art School.
Reaveley, Catherine,	. . .	Supervisor of drawing, Antrim, Dublin, Hillsboro and Peterboro, N. H.
Reed, Grace A.,	. . .	Assistant to the director of drawing, Boston.
Rice, Clara L.,	. . .	Assistant supervisor of drawing, Newton.
Rice, Dorothy G.,	. . .	Art instructor, high school, Malden.
Richardson, Edith W.,	. . .	Occupational director, Worcester Hospital, Worcester.
Richardson, Isa M.,	. . .	Teacher of drawing and painting, Boston School of Painting, Boston.
Richardson, Margaret F.,		Portrait painter, Boston.
Richardson, Theodore J.,	. . .	Artist, Fenway Studios, Boston.
Richert, C. Henry,	. . .	Instructor of freehand drawing and design, Rindge Manual Training School, Cambridge.
Richmond, Florence A.,	. . .	Advertising designer, 26 Lime Street, Boston.
Ried, Frederick W.,	. . .	Instructor of industrial training and drawing, State Normal School, Framingham.
Ripley, Grace W.,	. . .	Teacher of drawing, School of Practical Arts, Boston.
Roberts, Gertrude (Mrs. Smith),	. . .	Professor of drawing and painting; instructor in design and decoration of textiles, Newcomb College, Tulane University, New Orleans, La.
Robinson, Boardman,	. . .	Cartoonist, New York Tribune.
Robinson, Florence O.,	. . .	Supervisor of drawing, Braintree.
Robinson, William S.,	. . .	Landscape painter, New York City.
Roche, Lilla E.,	. . .	Supervisor of drawing, Tewksbury, Dracut, North Reading and Tyngsboro.
Rogers, Anna M.,	. . .	Teacher of drawing, high school, Malden.
Rogers, Annie F.,	. . .	Supervisor of drawing, Akron, O.
Rogers, Henry H.,	. . .	Architect.
Rogers, Margaret,	. . .	Craftsman, 79 Chestnut Street, Boston.
*Roos, Christian,	. . .	Designer, interior decorations.
Roos, Peter,	. . .	Director of drawing, Cambridge.
Rose, Augustus F.,	. . .	Director, department of jewelry and silversmithing, Rhode Island School of Design, Providence, R. I.
Rose, Edith,	. . .	Teacher of drawing, high school, East Boston.
Rose, Maude H.,	. . .	Supervisor of drawing, Abington.
Ruggles, E. Christabel,	. . .	Teacher of manual training, elementary schools, Somerville.
Russell, Amos Earl,	. . .	Field Agent, Frontier Press Company, Boston.
Russell, Blanche A.,	. . .	Teacher of drawing, Thomas Gardner School, Allston.
Russell, Walter,	. . .	Portrait painter, New York City.
Ryan, Ida A.,	. . .	Architect, City Hall Building, Waltham.

MASSACHUSETTS NORMAL ART SCHOOL

- Safford, Florence E., . . . Instructor of drawing, Brockton High School, Brockton, Mass.
- Sanborn, Frederick C., . . . Artist for Youth's Companion, Boston.
- Sanderson, Gertrude F., . . . Teacher of drawing, Lawrence Academy and Lowthrope School, Groton.
- Sanger, Bessie J., . . . Teacher of drawing and handicraft, high school, Roxbury.
- Sargent, L. Helen, . . . Teacher of drawing, Beverly.
- Sargent, Walter, . . . Professor of fine and industrial arts, University of Chicago, Chicago, Ill.
- Sauer, Gertrude, . . . Teacher of drawing, Andover.
- Saunders, Caroline H., . . . Teacher of drawing, Everett.
- Sawin, Katherine Morton, . . . Illustrator, 34 Newbury Street, Boston.
- Schmitt, Albert Felix, . . . Instructor, Rhode Island School of Design, Providence, R. I.
- Scott, Stanley, . . . Illustrator, Ginn and Company, Boston.
- Scribner, A. W., . . . Supervisor of drawing, Lawrence.
- Searle, Lillian J., . . . Supervisor of drawing, Shrewsbury, Berlin and Northboro.
- Seaver, Minnie S., . . . Teacher of design, evening school, Boston; designer, with Spence, Bell & Co.
- Seeley, George H., . . . Supervisor of drawing, Stockbridge.
- Shaw, Bertha A., . . . Supervisor of drawing, Barre, Hardwick and Peterham.
- Shaw, Mildred, . . . Supervisor of drawing, Whitefield, N. H.
- Sherinyan, Elizabeth, . . . Supervisor of drawing, West Boylston.
- Silvia, Mary Ruth, . . . Costume designer, 84 St. Botolph Street, Boston.
- Simpson, Harriet M., . . . Teacher, Prince Grammar School, Boston.
- Small, Emily F., . . . Teacher of drawing, Harris School, Dorchester.
- Smith, Bernice C., . . . Director of art, Gardner.
- Smith, Bertha L., . . . Assistant supervisor of drawing, Waltham.
- Smith, Grace C., . . . Special teacher of industrial arts, Yarmouth and Brewster.
- Smith, Harriet F., . . . Assistant to the director of drawing, Boston.
- Smith, Horace Hale, . . . Mill architect, Bay State Building, Lawrence.
- Smith, May L. (Mrs. Dean), . . . Miniature portrait painter, Brookline.
- Smith, Myrtis, . . . Supervisor of drawing, Holden, Oakham, Paxton and Rutland.
- Smith, Ray C., . . . Instructor in mechanical drawing and bench work, high school, Pawtucket, R. I.
- Solomon, Ruth, . . . Supervisor of drawing, Hyde Park district.
- Southworth, Grace E., . . . Supervisor of drawing, Stoughton.
- Sperry, George T., . . . Director of manual arts, Brooklyn Polytechnic Institute, Brooklyn, N. Y.

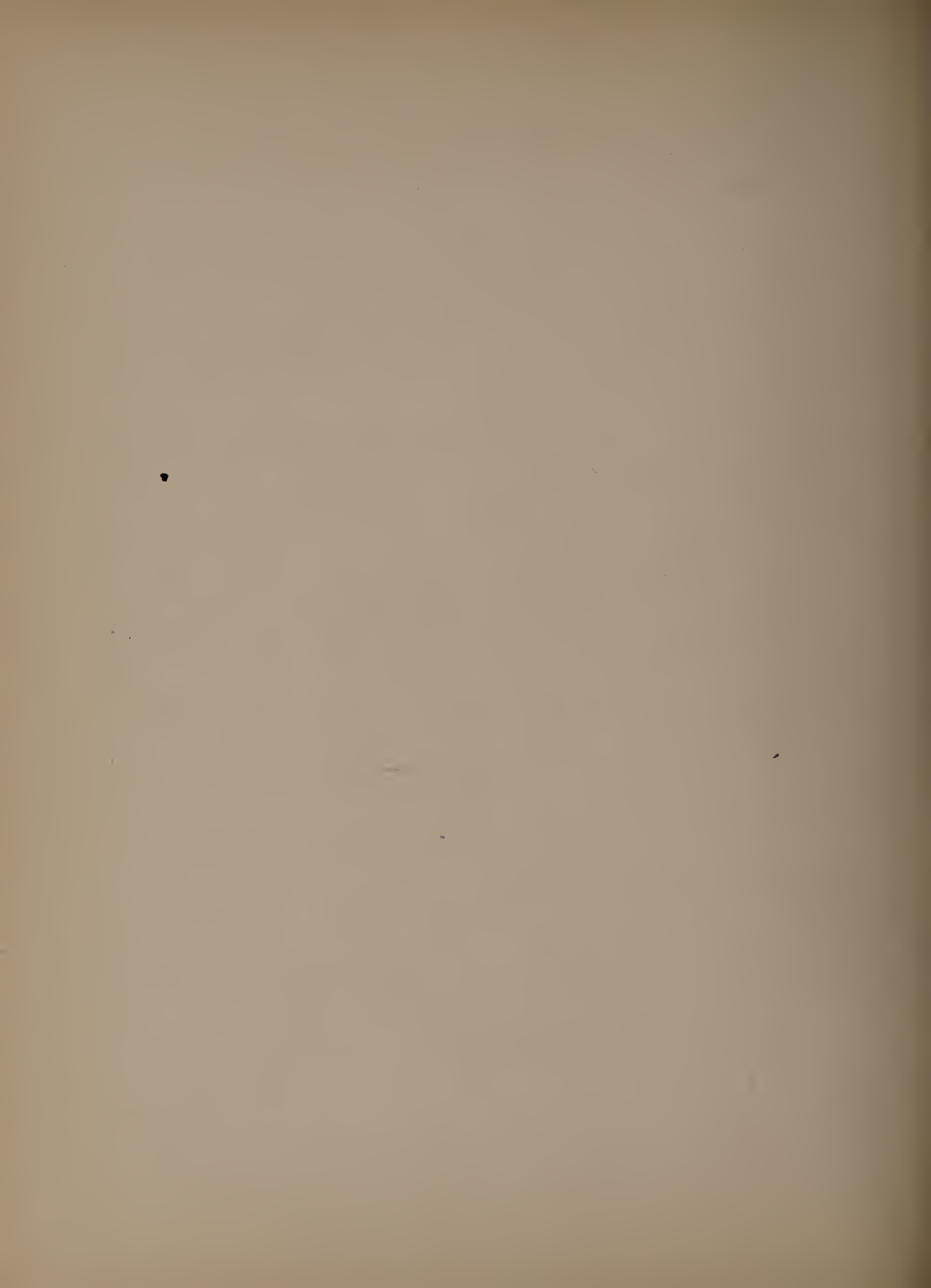
MASSACHUSETTS NORMAL ART SCHOOL

Spofford, Mabel, . . .	Supervisor of drawing, Topsfield.
Spofford, Nettie J., . . .	Teacher of drawing, Pinkerton Academy, Derry, N. H.
Sprague, Elizabeth, . . .	Teacher of drawing, Fairmount College, Wichita, Kan.
Stack, Grace H., . . .	Supervisor of drawing, Rockland.
Staples, Bernice E., . . .	Supervisor of drawing, Ayer, Shirley and West Boylston.
Starbird, Grace S., . . .	Head of art department, Girls' High School of Practi- cal Arts, Boston.
Stebbins, Roland S., . . .	Director of manual arts, Manchester.
Stewart, Daniel R., . . .	Instructor of manual training, Greenfield.
Stickney, Mary J., . . .	Supervisor of drawing, Concord, Northboro and South- boro.
Stillman, Maria S., . . .	Director of drawing, State normal school, Provi- dence, R. I.
Stone, Margaret D., . . .	Assistant to the director of drawing, Boston.
Stratton, Jennie F., . . .	Supervisor of drawing, Plymouth.
Sturdy, Alice W., . . .	Supervisor of drawing, Norton.
Sullivan, Grace, . . .	Teacher of drawing, Gaston School, South Boston.
Sumner, Gretta A., . . .	Architect, High Street, Boston.
Swett, Marion K., . . .	Supervisor of drawing, Woodstock, Vt.
Sylvester, Frederick O., . . .	Art instructor, Central High School, St. Louis, Mo.
Taylor, George, . . .	Inventor and civil engineer, 53 State Street, Boston.
Taylor, Lucy D., . . .	Instructor, Massachusetts Normal Art School, Boston.
Taylor, Will L., . . .	Illustrating artist, Wellesley.
Taylor, Will S., . . .	Mural decorator, American Museum of Natural His- tory, New York City.
Tebbitts, Chas. B., . . .	Advertising business, Pemberton Square.
Thayer, Alvin D., . . .	Teacher of manual training, Springfield.
Thayer, Florence E., . . .	Assistant supervisor of drawing, Worcester.
Thayer, Harold S., . . .	Draughtsman, with American Pneumatic Company, 28 Summer Street, Boston.
Thompson, Edna J., . . .	Supervisor of drawing, Coatesville, Pa.
Thorndike, Chester L., . . .	Instructor of mechanical drawing, Technical High School, Newton.
Tilden, Bertha M., . . .	Supervisor of drawing, Norwell and Scituate.
Toohy, Genevieve M., . . .	Assistant supervisor of drawing, Milford.
Tousey, Maude R., . . .	Illustrating artist.
Townsend, Flora P. (Mrs. Little),	Supervisor of drawing and assistant in State Model School, Bridgewater.
Tucker, Elizabeth, . . .	Illustrating artist, St. Johns, N. B.
Tuttle, Ernest W., . . .	Supervisor of drawing and manual training, Wal- pole.
Tyng, Griswold, . . .	Illustrator, Fenway Studios, Boston.
Valentic, Edward I., . . .	Designer, with Murphy & Willson, stained glass manu- facturers.

MASSACHUSETTS NORMAL ART SCHOOL

- Van Amburg, Emdon Fritz, Instructor in mechanical drawing and machine shop practice, School of Practical Arts, Brookline.
- Varney, Helen L., . . . Supervisor of drawing, Bellingham and Hopedale.
- Varnum, William H., . . . Assistant professor of drawing and design, University of Wisconsin, Madison, Wis.
- Vickery, Lilla M., . . . Teacher of drawing, University School, Cleveland, O.
- Vonnoh, Robert W., . . . Portrait artist, New York City.
- Walley, Frances, . . . Supervisor of drawing, Milton.
- Warner, Annette J., . . . Art department, Rogers Hall School, Lowell.
- Washburn, S. Annette, . . . Assistant to the director of drawing, New York City.
- Watson, Ernest W., . . . Instructor of drawing, Pratt Institute, Brooklyn, N. Y.
- Whallay, Jessie M., . . . Instructor of drawing, The New York Training School for Teachers, New York.
- White, H. Dennison, . . . Ecclesiastical and general designing, 826 Colonial Building, Boston.
- Whiting, Almon C., . . . Artist.
- Whiting, Lillian V., . . . Supervisor of drawing, Brattleboro, Vt.
- Whitman, Katherine D., . . . Supervisor of drawing, Newport, R. I.
- Whitney, Charles Fred, . . . Director of drawing, State Normal School, Salem.
- Whittaker, Harriet, . . . Teacher of drawing, high school, Quincy.
- Whittier, Amy R., . . . Instructor, Massachusetts Normal Art School
- Wilder, Eleanor M., . . . Supervisor of drawing, Monson.
- Williams, Edith M., . . . Supervisor of drawing, Taunton.
- Williams, Hermann W., . . . Supervisor of drawing, South Hadley.
- Wing, Albert B., . . . Teacher of manual training, Malden.
- Woodbury, Nettie M. (Mrs. Knapp), . . . Designer and decorator, Brockton.
- Woodbury, Robert C., . . . Artist, Boston.
- Woodward, William, . . . Professor of drawing and painting, Tulane University, New Orleans, La.
- Wright, Elizabeth P., . . . Teacher of manual arts, high school, Arlington.
- Young, Alice M., . . . Supervisor of drawing, Dover.

APPENDICES



A REPORT OF PROGRESS

REORGANIZATION OF THE SCHOOL. A NEW SITE. NEW BUILDINGS.

At the Institute held April 12, 1912, under the direction of the Board of Education, at the School, it was announced that it was the most earnest purpose of the Board of Education to recommend to the Legislature that the Massachusetts Normal Art School be provided with a new site, new buildings, and new and adequate equipment for its work.

The School Catalogue of 1913-14 showed marked progress in the general scheme of school extension and the present catalogue continues that story in all departments, now showing definite specialized programs for the Freshman, Sophomore and Junior years.

The Director of Art Education presented a detailed report to the Board of Education on October 15th, 1913, outlining the opportunities and needs of the Massachusetts Normal Art School for the future. This report was the basis of the review of art school recommendations presented by Dr. Snedden, Commissioner of Education, in the annual report (Seventy-seventh Report) of the State Board of Education, which recommendations were reprinted as a bulletin of the Board of Education, No. 4, of 1914.

In November, 1913, the Board of Education voted unanimously to introduce bills into the Legislature of 1914, requesting an appropriation of \$250,000 for the purchase of a new site for the Massachusetts Normal Art School (House Bill 323), and an appropriation of \$5,000 for investigations and plans for the new buildings (House Bill 324).

The Joint Committee on Education of the Senate and House of Representatives, Senator Louis F. R. Langelier and Representative William M. Armstrong, Chairmen, visited the School in the early spring and recommended unanimously that the appropriations be granted, forwarding these bills to the Ways and Means Committee of the House of Representatives so amended as to request the amount of \$250,000, to cover both the site and any investigations or the preparation of plans.

In May the Ways and Means Committee of the House of Representatives, Representative Thomas W. White, Chairman, visited the school (paying the only visit which this busy committee made during the legislative session) and on June 16th reported their recommendations as "Ought to pass" (House Bill No. 2751).

During Commencement Week (Parents' Night of the Annual Exhibition) the school was honored with a visit by His Excellency Governor Walsh, who thoroughly inspected the hampering conditions within and without the building, viewed in detail the excellent work of the students everywhere displayed, and looked over most carefully the statistical exhibits which had been prepared to accompany the (October) report to the Board of Education.

On June 19th, Representative Herbert A. Wilson of the Committee on Education gave notice that he would move a substitute bill allowing the Board of Education to expend \$250,000 for site, investigations and plans; providing for the acceptance of any gifts which might be received by the Board of Education; and for the release and conveyance of the present site on Newbury and Exeter Streets. By consent of all concerned this broader bill was substituted on June 22d, and passed the House of Representatives on Monday, June 29th (House Bill No. 2763).

On June 30th the bill reached the Senate and was referred to the Senate Committee on Ways and Means, who granted public hearing on July 1st.

This committee reported to the Senate on July 2d that the bill be "referred to the next General Court." This the Senate refused to do and the bill was ordered to its second reading. The rules were suspended, the bill was read a second time, and was amended by substituting a new draft, with the same title, which had been prepared by Senator Charles E. Ward, of Buckland, Chairman of the Senate Committee of Ways and Means (Senate Bill No. 629), which was then ordered to a third reading. This new draft authorized the Board of Education to expend the same sum as in House Bill No. 2763, but limited the amount available during the present year to \$150,000, and provided the balance of \$100,000 during the fiscal year of 1915.

This bill was passed by the Senate "to be engrossed" on July 3d and returned to the House of Representatives for concurrence, where it went through its various reports and readings, and was passed "to be engrossed" the same day.

On July 7th the bill was passed "to be enacted" by the House of Representatives; was received by the Senate and by this honorable body was passed "to be enacted" on the same day, and forwarded to the Governor.

The bill was signed by His Excellency Governor Walsh, on July 7th, before the prorogation of the Legislature of 1914.

From the day of the first announcement of the purpose of the Board of Education, to the evening when Governor Walsh signed the bill, this parent school has found itself supported and sustained by a constantly increasing body of strong and influential friends, who recognized the strength of its reputation, the justness of its cause and its opportunities for economic helpfulness.

To all who have in any way advanced its progress to this stage, the Massachusetts Normal Art School offers its most grateful acknowledgments.

J. F. H.

THE MASSACHUSETTS NORMAL ART SCHOOL WITHIN THE HORIZON OF PHILANTHROPY

The Massachusetts Normal Art School, during its forty-one years of service, has enrolled between four and five thousand students, over sixteen hundred of whom have graduated with honor and undertaken their share in the world's work of education and industry. This school has furnished the directors for ten art and technical schools and college art departments. Between two and three hundred cities and towns are supervised in drawing, manual training or practical arts by its graduates. Nearly one hundred and thirty normal schools, high schools or private schools are guided in applied art training by the teachings of this institution worked out by its graduates, while a goodly number are winning their way in more elementary fields. Twenty-six of our prominent American painters and sculptors, nearly all of whom are doing decorative work, have studied in or graduated from this school. The alumni list of successful workers in applied art contains the names of interior decorators, designers, workers in leaded glass, craftsmen, potters, illustrators, engineers, mechanical draftsmen, architects, architectural draftsmen, art editors, writers, lecturers, photographers and prominent business men. The experimental years of this school are long since past. Its record is secure. Happily its years of wandering from one temporary site to another are also over.

The opportunities of the Massachusetts Normal Art School for training for economic efficiency and the conservation of native talent in applied art fields are second to those of no other institution in the country. The plans for the school of the future are all-embracing and provide for all-round training of the broadest, most thorough and practical kind. The new site for the permanent home of the school is now assured. (See pages 115 and 116.) On this site the Commonwealth will erect the main school building, containing studios, laboratories and classrooms, assembly hall, library, administration offices, etc., In time there may group about this central structure an industrial building or buildings with workshops and laboratories; a museum of industrial arts; a ceramic arts building; a dormitory; and perhaps a gymnasium. These latter structures, while absolutely necessary for the proper conduct of the institution, are so great in monumental possibilities that they easily come within the proper field of private gifts and could well stand as fitting memorials of individual or collective generosity of purpose toward this long-established and successful parent school.

The present and future needs of the Massachusetts Normal Art School are, therefore, within the horizon of philanthropy.

It is not generally known that the statutes of the Commonwealth provide authority for receiving, and methods of administering in perpetuity, of funds that may be given or bequeathed to the Massachusetts Normal Art School.

The Revised Laws of Massachusetts, Chapter 39, Section 5, referring to the State Board of Education, provide as follows:

“The Board may take and hold, in trust for the Commonwealth, a grant or devise of land, or a gift or bequest of money or other personal property made to it for educational purposes; and shall forthwith pay it over or deliver it to the Treasurer and Receiver General, who shall invest such money in the name of the Commonwealth and, on the warrant of the Governor, pay to the Board the income or principal thereof, as it shall require; but no disposition shall be made of any gift, bequest or devise which is inconsistent with its conditions or terms. The Treasurer and Receiver General shall be responsible upon his bond to the Commonwealth for the faithful management of all property so received by him.”

The Massachusetts Normal Art School already enjoys the income from one bequest, another is in process of administration, and it has abundant opportunities for the right use of many such funds, which, coming to it either by gifts or bequests, would greatly increase its power for helpful service.

To those who know this school, its history, success and opportunities, and who desire to aid its cause either by gifts or bequests the following form is suggested:

“I (give, or) bequeath to the Board of Education of the Commonwealth of Massachusetts and its successors, in trust for said Commonwealth, the sum of _____ dollars, the principal of said sum to be held and invested, and the income therefrom to be expended, in accordance with the provisions of Section 5 of Chapter 39 of the Revised Laws of Massachusetts, and its amendments, for the purposes of _____ in (in connection with) (or under the administration of) the Massachusetts Normal Art School.”

Since the statute quoted prohibits the use of the gift for any purpose inconsistent with the conditions of the gift, care should be taken by the donor or the testator to express the purposes for which it may be used in such broad terms as to comprehend all purposes for which the donor or testator will be willing to have it used under present conditions or under conceivable

future conditions. If it is the wish that upon certain contingencies part of the principal may be used as well as the income, care should be taken to have adequate provision made for that purpose.

Based upon information furnished by the Department of the Attorney General, and approved for the Board of Education by the Commissioner of Education.

JUNE, 1914.



The Commonwealth of Massachusetts
STATE BOARD OF EDUCATION
Department of Art Education

MASSACHUSETTS
NORMAL ART SCHOOL

CORNER NEWBURY AND EXETER STREETS, BOSTON

CIRCULAR AND CATALOG FOR
THE FORTY-THIRD YEAR
1915 - - - 1916



Wright & Potter Printing Co., State Printers
BOSTON

APPROVED BY
THE STATE BOARD OF PUBLICATION.

INDUSTRIAL ART EDUCATIONAL FOUNDATIONS IN MASSACHUSETTS

“Every branch of manufacture in which the citizens of Massachusetts are engaged requires, in the details of the processes connected with it, some knowledge of drawing and other arts of design on the part of the skilled workmen engaged.”

From the petition to the Legislature of 1869, asking provision for instruction in industrial art.

This broad-minded and far-reaching petition of observant men of affairs looked toward the training of industrial art leaders for the promotion of Massachusetts' manufactures. Herein was initiated one of the first movements for industrial education as we know it to-day; by this was provision made for the fostering of definite vocational guidance; and thus was enunciated the doctrine that the industrial supremacy of Massachusetts is largely dependent upon her ability to couple the power of taste in industrial art to her exceptional skill of hand.

The Legislature, by an act passed May 16, 1870, made instruction in drawing obligatory in the public day schools, thus laying the foundation for more discriminating demand for tasteful industrial productions. Cities and towns containing more than ten thousand inhabitants were required to make provision in night schools for free instruction in industrial drawing for mechanics and artisans, in the thought of providing for a more artistic, and consequently more remunerative, power of production. These enactments established the principle of vocational guidance, for the extension of these efforts provided for the discovery of exceptional artistic power otherwise lying dormant and overlooked among the people at large.

To crown these foundations, the Legislature of 1873 passed a resolve providing for the establishment of the Massachusetts Normal Art School, a solely professional and vocational institution, dedicated to the training of competent leadership in industrial art.

STATE BOARD OF EDUCATION

ESTABLISHED 1837, REORGANIZED IN 1909.

Ex-Officio

HIS EXCELLENCY, DAVID I. WALSH

HIS HONOR, GRAFTON D. CUSHING

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Commissioner of Education

DAVID SNEDDEN, Ph.D.

Room 500, Ford Building, 15 Ashburton Place, Boston.

Deputy Commissioners

WILLIAM ORR, A.M.,	<i>Boston.</i>
ROBERT O. SMALL, A.B.,	<i>Boston.</i>

Agents of the State Board of Education

(Associated with the work of the Massachusetts Normal Art School.)

WALTER I. HAMILTON, Registration and Certification of Teachers,
Room 500, Ford Building, Boston.

EDWARD C. BALDWIN, *Business Agent*, Room 500, Ford Building,
Boston.

OFFICERS OF INSTRUCTION AND ADMINISTRATION 1915-1916

JAMES FREDERICK HOPKINS, *Director.*

DIRECTOR OF ART EDUCATION FOR MASSACHUSETTS.

- GEORGE H. BARTLETT, *Principal, Emeritus.*
Arts of Lithography and Modern Processes of Reproductive Engraving.
- LUCY D. TAYLOR, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF PUBLIC SCHOOL ARTS. (I).
General Methods; Psychology; Educational Principles; Supervision.
- VESPER L. GEORGE, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF APPLIED DESIGN. (II).
Decorative and Structural Design.
- CYRUS E. DALLIN, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF MODELING AND SCULPTURE. (III).
Modeling from Antique and Life; Composition in Relief and the Round.
- RICHARD ANDREW, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF GRAPHIC ARTS. (IV).
Costumed Model, Medium and Composition.
- JOSEPH R. DeCAMP, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF DRAWING AND PAINTING. (V).
Painting (Oil), Portrait and Figure.
- ARTHUR RAY, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF MECHANICAL DRAFTING. (VI).
Mechanical Drawing; Descriptive Geometry; and Laboratory Work in Mechanic Arts.
- ALBERT S. KENDALL, . . . INSTRUCTOR IN CHARGE OF DEPARTMENT OF ARCHITECTURAL DRAFTING. (VII).
Building Construction; Architectural Drawing and Design; Mathematics; Applied Mechanics.

- FREDERICK M. WILDER, . INSTRUCTOR IN CHARGE OF DEPARTMENT OF WOOD WORKING. (VIII).
Construction in Wood: Shop Work; Methods.
- * ALBERT H. MUNSELL, . Figure from Life and Artistic Anatomy.
- ANSON K. CROSS, . . Freehand and Instrumental Perspective.
- ANNIE E. BLAKE, . . Modeling and Casting; Design in Relief.
- EDWARD W. D. HAMILTON, . Antique Figure.
- ERNEST L. MAJOR, . . Painting (Oil); Values in Still Life.
- ETHEL G. BARTLETT, . . Values (Charcoal) and Light and Shade in Still Life.
- LAURIN H. MARTIN, . . Applied Design and Laboratory Methods in Metal Work and Jewelry.
- ANNA M. HATHAWAY, . . Elementary Design. Still Life, Plant Form and Landscape in Pencil.
- ISABELLA T. DAMRELL, . . Secretary to the Director and Instructor in Business English.
- AMY RACHEL WHITTIER, . . Critic Teacher; Applied Arts; Specific Methods.
- LAURIE E. HYSON, . . Costume Illustration, Medium, and Costume Research.
- MARTHA M. FLINT, . . Costume Drafting and Proving Practice.

ELIZABETH H. BURNHAM, . *Preceptress and Curator.*

DANIEL O. BREWSTER, . . *Assistant Curator.*

CHARLES S. BUTLER, M.D., . *School Physician.*

257 Newbury Street.

The names of the instructors for School Year of 1915-16 are printed in the order in which the departments of instruction were organized, and then * in the order of appointment.

ADMISSION TO THE MASSACHUSETTS NORMAL ART SCHOOL

Candidates for admission to the Massachusetts Normal Art School must meet six requirements:

Seventeen years of age, if young men, and sixteen years of age, if young women. (See Note 1 of Board of Education Requirements.)

Physical fitness to undertake the contemplated course of study. (See Note 2.)

Good moral character. (See Note 3.)

High standing in scholarship. (See Note 4.)

Proficiency in drawing. (See Note 5.)

Serious professional or vocational purpose toward training for industrial art leadership.

MASSACHUSETTS NORMAL ART SCHOOL

STATE BOARD OF EDUCATION REQUIREMENTS FOR ADMISSION TO MASSACHUSETTS NORMAL SCHOOLS

The admission requirements as given below will be in effect after January 1, 1916. For 1915 the admission requirements will be the same as for 1914.

These requirements cover every condition for admission to the Massachusetts Normal Art School, as will be seen by the notes printed in the margin and referring back to the conditions listed on the opposite page.

I. A candidate for admission to a Massachusetts State normal school as a regular student must have attained the age of seventeen years if a man, and sixteen years if a woman, **Note 1 — Age** on or before the first day of September in the year in which he seeks admission (but for admission to the household arts course at the Framingham Normal School an age of at least eighteen years is required); must be free from diseases **Note 2 — Physical fitness** or infirmities or other defects which would unfit him for the office of teacher; must present a certificate of good moral character; and must present evidence **Note 3 — Character** of graduation from a high school or of equivalent preparation, and, in addition, offer such satisfactory evidence **Note 4 — Scholarship** of scholarship as may be required by the regulations of the Board. He must submit detailed records of scholarship from the principal of the high school or other school in which preparation has been made, showing the amount of time given to individual subjects and the grades therein, and such additional evidence of qualifications for the calling of teacher as may be defined in the regulations of the Board relating to normal schools.

II. A candidate for admission as a regular student to a general course must offer satisfactory **Note 5 — Proficiency in Drawing** evidence of preparation in the subjects listed under "A," "B" and "C," amounting to 15 units, 10 of which units, however, must be in subjects under "A" and "B" and secured either by examination or certification. (The

MASSACHUSETTS NORMAL ART SCHOOL

Massachusetts Normal Art School requires, in addition, that a special examination in drawing be passed. Applicants for admission to the Practical Arts Department of the Fitchburg Normal School may substitute evidence of practical experience in some industrial employment in whole or in part for the above.)

A unit represents a year's study in any subject in a secondary school, constituting approximately one-quarter of a full year's work.

A. *Prescribed Subjects.* — Three units.

- (1) English literature and composition, . 3 units.

B. *Elective Subjects.* — At least 7 units from the following subjects:

- (2) Algebra, 1 unit.
(3) Geometry, 1 unit.
(4) History, 1, 2 or 3 units.
(5) Latin, 2, 3 or 4 units.
(6) French, 2 or 3 units.
(7) German, 2 or 3 units.
(8) Physics, 1 unit.
(9) Chemistry, 1 unit.
(10) Biology, botany or zoölogy, . . . $\frac{1}{2}$ or 1 unit.
(11) Physical geography, $\frac{1}{2}$ or 1 unit.
(12) Physiology and hygiene, $\frac{1}{2}$ or 1 unit.
(13) General science, $\frac{1}{2}$ or 1 unit.
(14) Drawing, $\frac{1}{2}$ or 1 unit.
(15) Household arts, 1 or 2 units.
(16) Manual training, 1 unit.
(17) Stenography, including typewriting, . . 1 or 2 units.
(18) Bookkeeping, 1 unit.
(19) Commercial geography, $\frac{1}{2}$ or 1 unit.
(20) Arithmetic, $\frac{1}{2}$ or 1 unit.

For the present, the topics included within the foregoing subjects will be such as are usually accepted by the Massachusetts colleges for entrance. The outlines submitted by the College Entrance Examination Board (substation 84, New York City) will be found suggestive by high schools.

C. *Additional Subjects.* — At least 5 units from any of the foregoing subjects, or from other subjects approved by the high

MASSACHUSETTS NORMAL ART SCHOOL

school towards the diploma of graduation of the applicant representing work in addition to that for which credit is gained by examination or certification.

III. A. *Examinations.* — Each applicant for admission, unless exempted by the provisions of sections IV. and V., must pass entrance examinations in the subjects as required under "A" and "B." Examinations in these subjects will be held at each of the normal schools in June and September of each year (examinations in drawing at the Normal Art School are held only in September). Candidates applying for admission by examination must present credentials or certificates from their schools to cover the requirements under "C," and will not be given examinations in these subjects. Persons not able to present these credentials must obtain credit for 15 units by examination in the subjects listed under "A" and "B."

B. *Division of Examinations.* — A candidate for admission to a normal school may take all of the examinations at once, or divide them between June and September. A candidate will receive permanent credit for any units secured by examination or certification.

IV. *Admission on Certificate.* — A graduate of a public high school approved by the Board of Education for purposes of certification to a State normal school may be exempted by the principal of the normal school from examination in any of the subjects under "A" and "B" in which the principal of the high school shall certify that the applicant is entitled to certification, in accordance with standards as defined by the Board of Education.

Credits secured by any candidate from the Board of Regents of the State of New York, or for admission to any college in the New England College Entrance Certificate Board, either by examination or certification, or in the examinations of the College Entrance Examination Board, will be accepted towards the total of 10 units under "A" and "B." In addition to the units granted by certification candidates must present credentials for subjects under "C."

V. *Admission of Special Students.* — (a) When in any normal school, or in any course therein, the number of students entered as regular students and as advanced students at the opening of any school year is below the maximum number for which the school has accommodations, the commissioner may authorize the admission as a special student of an applicant who, being otherwise qualified, and who, having taken the entrance examinations, has failed to meet the full requirements provided in the regulations of the Board, but who, nevertheless, is recommended by the principal of the normal school as, in his estimation, qualified to become a teacher. Such a special student shall be given regular standing only when he shall have satisfied all admission requirements, and when his work in the school, in the estimation of the principal, justifies such standing. The principal of the normal school shall report annually in October to the commissioner as to all special students. Certificates may be granted to special students in accordance with regulations approved by the Board.

(b) When in any normal school, or in any course therein, the number of students entered as regular students, as advanced students and as special students as defined in (a) at the opening of any school year is below the maximum number for which the school has accommodations, the commissioner may, subject to such special regulations as may be approved by the Board, authorize the admission to any class as a special student, on the recommendation of the principal, of a person possessing special or exceptional qualifications for the work of such class. Such special student shall not be considered a candidate for a diploma until he shall have qualified as a regular student, but may, on the satisfactory completion of the work of the course, be granted a certificate to that effect by the Board. The principal of the normal school shall report annually in October to the commissioner as to all special students in the school under the provisions of this section.

VI. *Admission as Advanced Students.* — A graduate of a normal school or of a college, or any person with not less than three years' satisfactory experience in teaching, may be admitted as a regular or as an advanced student to any course under such regulations as may be approved by the Board.

MASSACHUSETTS NORMAL ART SCHOOL

* SCHEDULE OF ENTRANCE EXAMINATIONS

THURSDAY, JUNE 24, 1915.

<i>Morning.</i>		<i>Afternoon.</i>	
8.30- 8.45.	Registration	1.30-2.30.	Geometry.
8.45-10.30.	English literature and composition.	2.30-4.00.	Latin, arithmetic.
10.30-11.30.	History.	4.00-5.00.	General science.
11.30-12.30.	Algebra.		

FRIDAY, JUNE 25, 1915.

<i>Morning.</i>		<i>Afternoon.</i>	
8.15- 8.30.	Registration.	1.30-2.30.	Chemistry, physics.
8.30- 9.30.	Drawing, stenography.	2.30-3.30.	Physiology, bookkeeping.
9.30-11.00.	French, German, current events.	3.30-4.30.	Biology, botany, zoölogy.
11.00-12.00.	Physical geography, commercial geography.	4.30-5.30.	Household arts or manual training.

TUESDAY, SEPTEMBER 7, 1915.

<i>Morning.</i>		<i>Afternoon.</i>	
8.30- 8.45.	Registration.	1.30-2.30	Geometry.
8.45-10.30.	English literature and composition.	2.30-4.00	Latin, arithmetic
10.30-11.30.	History.	4.00-5.00	General science
11.30-12.30.	Algebra.		

WEDNESDAY, SEPTEMBER 8, 1915.

<i>Morning.</i>		<i>Afternoon.</i>	
8.15- 8.30.	Registration.	1.30-2.30.	Chemistry, physics
8.30- 9.30.	Drawing, stenography.	2.30-3.30.	Physiology, bookkeeping.
9.30-11.00.	French, German, current events.	3.30-4.30.	Biology, botany, zoölogy.
11.00-12.00.	Physical geography, commercial geography.	4.30-5.30.	Household arts or manual training.

* See note in italics following the first sentence on page 15.

MASSACHUSETTS NORMAL ART SCHOOL

HOW CANDIDATES ARE ADMITTED TO THE MASSACHUSETTS NORMAL ART SCHOOL

Candidates desiring to be admitted to the Freshman Class of the Massachusetts Normal Art School in September, 1915, should conform to the following conditions of entrance:

- (a) Every candidate must present a certificate from a reliable physician stating that he or she is physically fitted to undertake the contemplated course of study, and giving information as to any physical weakness the candidate may have. This is in accordance with the vote of the State Board of Education, March 7, 1901, which was ordered to be printed in the catalog of all the State normal schools.

"That the visitors of the several normal schools be authorized and directed to provide for a physical examination of candidates for admission to the normal schools, in order to determine whether they are free from any disease or infirmity which would unfit them for the office of teacher, and also to examine any student at any time in the course, to determine whether his physical condition is such as to warrant his continuance in the school."

- (b) Every candidate must present a letter from some well-known person in the city or town of residence certifying to good moral character.

- (c) Every candidate must secure from the Massachusetts Normal Art School official blanks of the Massachusetts Board of Education entitled:

"Recommendation of Applicant for Admission to the State Normal Schools" (Furnished in duplicate).

"Statement of Principal of High School."

"Candidate's Application for Admission to the State Normal Schools."

These four blanks must be prepared as follows:

The "Recommendation", representing an original and its duplicate, and the "Statement of the Principal" must be filled out and signed by the principal or other officer of the school in which preparation has been made.

The "Candidate's Application" must be filled out and signed by the student seeking admission to the School.

These certificates of physical fitness, good moral character, and the four recommendation and application blanks mentioned above under ((a), (b), and (c) should be forwarded to the "Director, Massachusetts Normal Art School, Newbury and Exeter Streets, Boston, Mass.", if possible, during June and in season to be passed upon before the annual examinations for admission to the State Normal Schools (this year June 24-25).

MASSACHUSETTS NORMAL ART SCHOOL

Should it be impossible to complete these details thus early the above-mentioned papers may be forwarded to the same address during the summer and up to, and including, August 30.

The reason for the above time limits is on account of the Massachusetts Normal Art School offering no provision for passing examinations in academic subjects. Such examinations are held on June 24-25 and again on Sept. 7-8 at the other State Normal Schools located at Hyannis, Bridgewater, Salem, Lowell, Framingham, Worcester, Fitchburg, Westfield, and North Adams, and students whose "Recommendations" fail to show the required number of units for certification must pass entrance examinations in academic subjects at some one of the above-mentioned State Normal Schools in order to be admitted to the Massachusetts Normal Art School.

- (d) The special examination in drawing required for admission to the Massachusetts Normal Art School, in addition to high standing in scholarship, will be held in the school building, corner of Newbury and Exeter Streets, Boston, on September 19, 1915, at 9 A.M.

The subjects of the examination are as follows:

- (1) Outline drawing from group of objects.
- (2) Outline drawing from cast of ornament.
- (3) Design for some simple example of applied art, or a
- (4) Working drawing of a given constructive detail.

Candidates will be required to pass subjects 1 and 2, and either subject 3, or subject 4.

Materials for examination are supplied by the school free of cost.

The number of entering students that may be enrolled in the Massachusetts Normal Art School is positively limited to one hundred and five persons. Admission to the Freshman Class is based, other things being equal, upon proficiency in drawing. Those candidates who pass all requirements, but whose admission would cause the enrollment to exceed the school limit, are placed upon the waiting list and admitted as vacancies occur.

TUITION

Tuition is free to pupils whose parents reside within the State.

Provided there is room in the school, applicants from other States, who can meet the conditions of admission stated above, will be enrolled as pupils upon the payment of fifty dollars per term.

STUDENT BOARD

The school has no dormitories and can furnish only very general information concerning boarding places.

MASSACHUSETTS NORMAL ART SCHOOL

COURSES OF INSTRUCTION

Industrial Art Education as conducted in the Massachusetts Normal Art School aims to train teachers, designers, illustrators, draftsmen, and craftsmen for industrial art leadership in the promotion of Massachusetts education, manufactures and social life.

The school is organized into departments of instruction, offering for the school year of 1915-1916 the following definite elective courses, training through four years' work for competent leadership in professional and vocational industrial art.

PUBLIC SCHOOL ARTS (PS.) . . . DEPT. I

ELEMENTARY SCHOOLS

HIGH SCHOOLS

Presentation of School Art subjects in classroom and work-shops.

APPLIED DESIGN (D.) . . . DEPT. II

INTERIOR DECORATION

FURNITURE

LEADED GLASS

METAL WORK

JEWELRY

General and Specialized Design, and Methods of Application.

MODELING AND SCULPTURE (M.) . . DEPT. III

Appreciation of Form, and Professional Craftsmanship.

GRAPHIC ARTS (G.) . . . DEPT. IV

GENERAL ILLUSTRATION

COSTUME ILLUSTRATION

Technique and Processes in Illustrative, Photographic and Printing Arts.

DRAWING AND PAINTING (DP.) . . DEPT. V

Drawing and Painting the Figure.

MASSACHUSETTS NORMAL ART SCHOOL

MECHANICAL DRAFTING (Me.) . . . DEPT. VI

Technique, Design, and Methods of Shop Drafting.

ARCHITECTURAL DRAFTING (A.) . . . DEPT. VII

Technique, Construction, and Methods of Architectural and Structural Drafting.

WOOD WORKING (W.) . . . DEPT. VIII

Technique and Methods of Wood Working, Turning, Furniture and Cabinet Work, Pattern Making and Carving.

The work of any or all of the above departments must not be understood to in any way attempt the duplication of courses in schools of technology, trade or textile schools, or their successful training for executive engineering efficiency. The original and only purpose of the Massachusetts Normal Art School is to train teachers and industrial art workers. It is hoped that in the near future more complete facilities will be provided in all departments, particularly in laboratory and shop equipment, in order to accomplish this training for leadership in practical fashion.

That these provisions for increased usefulness may be speedily accomplished is the hope of every friend of the School. See "A Report of Progress" and "The Massachusetts Normal Art School within the Horizon of Philanthropy" on pages 101 to 106.

INSTRUCTION AND STUDENT PROGRESS

Instruction in all courses consists of studio, laboratory, and home work practice, lectures, research, and practical apprentice experience in educational and industrial establishments. Students of all courses pursue, throughout their Freshman Year, the same scheme of general training.

Time studies and unannounced tests will be held from time to time during the school year in all subjects, and students will be ranked upon both class room and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject in order to enter upon the next year's work.

(See "Examinations for Students conditioned," page 94)

MASSACHUSETTS NORMAL ART SCHOOL

ENTERING STUDENTS

Students entering the school from widely varying high schools, and from equally varying courses therein, from the uncertain power of the teaching profession, industrial, commercial or home life, represent conditions which are bound to bring together a body of Freshman students who must be developed into reasonably uniform power of expression.

The immaturity of these students, together with the lack of opportunities to develop a breadth of view concerning a proper choice of vocation, suggests the wisdom of utilizing the Freshman Year, not only as a period of well-balanced general training, but as a time of observation as well, during which, under the eyes of the School Faculty, special aptitudes may be noted, and personal preferences may be confirmed.

The experience of the school in endeavoring to establish standards, eliminate non-serious workers, prevent a waste of effort and resources through the training of misfits, together with the unanimous approval of a professional Faculty, justifies the establishment of a uniform, well-balanced general course, planned to prepare broadly for any departments of instruction which the School may offer.

FRESHMAN YEAR

For conditions of admission see pages 8 to 15.

For description of subjects of instruction see pages 40 to 92.

FREEHAND PERSPECTIVE (<i>Pencil technique</i>) (DP. 1 & 2), . . .	432 hours
VALUES (<i>Charcoal</i>) (DP. 3),	108 "
VALUES (<i>Oil</i>) (DP. 4),	108 "
DESIGN (<i>Elementary</i>) (D. 1),	108 "
MODELING AND CASTING (M. 1),	108 "
COSTUMED MODEL (<i>Elementary</i>) (G. 1),	108 "
CONSTRUCTIVE DRAWING (Me. 1),	108 "
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TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, class-room or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required homework.

MASSACHUSETTS NORMAL ART SCHOOL

Time sketches and unannounced tests will be held from time to time during the Freshman year, and students will be ranked upon both classroom and homework. Students must not only obtain an average of 80% in all subjects, and must not fall below 75% in any subject, *but must show particular aptitude, seriousness and fitness for the vocational field selected, in order to enter any of the elective departments of instruction, commencing with the Sophomore Year.*

SUMMER READING

All students of the School are required to cover prescribed courses in reading during the summers following the Freshman, Sophomore and Junior years. A statement of the works read during the summer together with short synopses of the books is required at the beginning of the next school year.

The purpose of the summer reading is to offer some preparation for the historic art courses of the following years and develop use of attractive library material.

Of equal importance and most definite aim is the attempt to supply such acquaintance with and appreciation of historical and literary sources as shall develop taste for consistent reading and furnish material for personal growth and culture.

A circular on Summer Reading is issued each year, containing a list of the required reading, and a supplementary list in which additional books are recommended. The books in each list are selected from most readable and attractive material.

The reading list outlined for the summer of 1915 is prepared to give some appreciation of the life and times in which important schools of painting arose and developed; to afford some knowledge of sources, understanding of mythological references, and religious symbolism; to offer introduction to countries fostering art, or which have served as backgrounds for master works; and to a limited extent to arouse in the art student an appreciation of certain authors of essays, criticisms, and descriptions.

[See course HA. 3 on page 92]

MASSACHUSETTS NORMAL ART SCHOOL

PUBLIC SCHOOL ARTS

DEPT. I

The purpose of this Department is to properly train teachers and supervisors of public school arts by means of thorough study of drawing, design, color and construction, together with practice in the adaptation of the details of these subjects to the needs of children in the public schools. Opportunities are given for practice teaching and departmental instruction under actual schoolroom conditions. The course offers the best of preparation for the intelligent conduct of school arts in the elementary schools of a town, union or small community, or in high schools, and lays a broad foundation for future professional growth.

COURSE OF STUDY.

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments (see page 18).

Summer Reading (see page 19).

SOPHOMORE YEAR

For description of subjects of instruction, see pages 40 to 92.

DESIGN (<i>Intermediate</i>) (D. 2),	324	hours
COSTUME MODEL (<i>Advanced</i>) (G. 2a),	216	"
ANTIQUE FIGURE (DP. 7),	108	"
ANTIQUE HEAD (DP. 6),	108	"
MODELING AND CASTING (M. 2b),	108	"
VALUES (<i>Crayon</i>) (PS. 1),	162	"
HISTORY OF INDUSTRIAL ART (HA. 3),	54	"
Total,	1080	hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by required home work.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 19).

JUNIOR YEAR

Students will elect to prepare for either Departmental Teaching and Supervision of School Arts in Elementary Schools, or for High School Teaching.

For description of subjects of instruction, see pages 40 to 92.

ELEMENTARY SCHOOLS DIVISION.

DRAWING (<i>Public School Subjects</i>) (PS. 2),	216	hours
DESIGN (<i>Appreciation</i>) (PS. 3),	270	"
WORKING DRAWINGS (Me. 1),	108	"
ELEMENTARY CRAFTS (<i>Bookbinding</i>) (PS. 4),	54	"
ELEMENTARY CRAFTS (<i>Basketry</i>) (PS. 5),	54	"
HISTORY OF INDUSTRIAL ART (HA. 3),	54	"

Students will select either Group A or Group B.

A. ELEMENTARY DRAWING AND WOODWORKING.

WOODWORKING (<i>Elementary</i>) (W. 1 and W. 2),	324	hours
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B. ELEMENTARY DRAWING AND CRAFTS.

ADVANCED CRAFTS (<i>Bookbinding</i>) (PS. 6),	324	hours
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Total,	1080	hours
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HIGH SCHOOL DIVISION.

DRAWING (<i>Public School Subjects</i>) PS. 2),	216	hours
DESIGN (<i>Appreciation</i>) (PS. 3),	270	"
WORKING DRAWINGS (Me. 1),	108	"
HISTORY OF INDUSTRIAL ART (HA. 3),	54	"

ELECTIVES	{ WOODWORKING	{ ARCHITECTURAL,	432	"
	{ BOOKBINDING			
	{ CONSTRUCTIVE DRAWING			
		{ MECHANICAL,		
		{ FURNITURE,		

TOTAL,	1080	hours
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These totals of 1080 hours represent the time given to studio, classroom or laboratory practice; to lectures and library research; and are supplemented by required home work.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 19).

SENIOR YEAR

Students will elect to prepare for either Departmental Teaching and Supervision of School Arts in Elementary Schools, or for High School Teaching.

For description of subjects of instruction, see pages 40 to 92.

ELEMENTARY SCHOOLS DIVISION.

GRADE ADMINISTRATION (PS. 7),	216 hours
PRACTICE TEACHING (PS. 8),	216 "
SPECIFIC METHODS IN DRAWING (PS. 9),	108 "
BLACKBOARD DRAWING (PS. 10),	54 "
BUSINESS ENGLISH (E. 3),	54 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "

Students will select either Group A or Group B.

A. ELEMENTARY DRAWING AND WOODWORKING.

ILLUSTRATIVE MATERIAL FOR GRADES (PS. 11a),	108 hours
MANUAL TRAINING METHODS IN WOOD (W. 3),	54 "
MANUAL TRAINING PRACTICE IN WOOD (W. 4),	216 "

B. ELEMENTARY DRAWING AND CRAFTS.

ILLUSTRATIVE MATERIAL FOR GRADES (PS. 11),	270 "
FIELD OBSERVATION (<i>Academic Work and Elementary Crafts in Rural and Metropolitan Schools</i>) (PS. 12),	108 "

TOTAL,	1080 hours
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HIGH SCHOOL DIVISION.

GRADE ADMINISTRATION (PS. 7),	216 hours
PRACTICE TEACHING (PS. 8),	216 "
SPECIFIC METHODS IN DRAWING (PS. 9),	108 "
ELEMENTARY BUILDING CONSTRUCTION (<i>Drafting</i>) (PS. 13),	162 "
BUSINESS ENGLISH (E. 3),	54 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "

ELECTIVES	{ WOODWORKING	{ ARCHITECTURAL, MECHANICAL, . . . FURNITURE,	270 "
	{ BOOKBINDING		
	{ CONSTRUCTIVE DRAWING		

TOTAL,	1080 hours
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These totals of 1080 hours represent the time given to studio, classroom or laboratory practice; to lectures and library research; and are supplemented by required home work.

MASSACHUSETTS NORMAL ART SCHOOL

APPLIED DESIGN

DEPT. II

The purpose of this Department is to train teachers of general and specialized design and designers in the fields of interior decoration, furniture design, leaded glass, metal work and jewelry. It aims to offer thorough training in the principles and best practice of commercial design through programs planned to give insight into designing room methods as well as actual construction practice.

Opportunities are given for the establishment of definite relations with manufacturing establishments for practical work therein during a portion of the course.

The work of this department is definitely related to the courses outlined for training in teaching public school arts and is also closely related to the courses in drawing and painting for the attainment of that power in draftsmanship and appreciation and expression of color so necessary to the development of the teacher designer.

COURSE OF STUDY.

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 18).

Summer Reading (see page 19).

SOPHOMORE YEAR

For description of subjects of instruction see pages 40 to 92.

DESIGN (<i>Intermediate</i>) (D. 2),	324 hours
COSTUMED MODEL (G. 2a),	216 "
COLOR (<i>Water Color</i>) (D. 14),	216 "
ANTIQUE FIGURE (DP. 7),	108 "

MASSACHUSETTS NORMAL ART SCHOOL

MODELING (M. 2b),	108 hours
HISTORY OF INDUSTRIAL ART (HA. 3),	108 "
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TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Summer Reading (see page 19).

JUNIOR YEAR

Students will elect to specialize in either the fields of Interior Decoration, Furniture Design, Leaded Glass, Metal Work or Jewelry.

For description of subjects of instruction see pages 40 to 92.

DESIGN (<i>Advanced</i>) (D. 3),	216 hours
SPECIALIZED DESIGN (<i>Theory</i>),	216 "
INTERIOR DECORATION (D. 4).	
FURNITURE DESIGN (D. 5).	
LEADED GLASS (D. 6).	
METAL WORK (D. 7).	
SPECIALIZED DESIGN (<i>Practice</i>),	216 "
INTERIOR DECORATION (D. 40).	
FURNITURE CONSTRUCTION (W. 5).	
LEADED GLASS (D. 60).	
METAL WORK (D. 70).	
LETTERING (D. 9),	108 "
DRAWING THE FIGURE (DP. 9a),	108 "
MODELING (M. 3 or M. 3a),	108 "
ARTISTIC ANATOMY (DP. 10),	54 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
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TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 19).

SENIOR YEAR

Students will elect to specialize in either the fields of Interior Decoration, Furniture Design, Leaded Glass, or Metal Work and Jewelry.

For description of subjects of instruction, see pages 40 to 92.

SPECIALIZED DESIGN (<i>Theory</i>),	324	hours
INTERIOR DECORATION (D. 10).		
FURNITURE DESIGN (D. 11).		
LEADED GLASS (D. 12).		
METAL WORK AND JEWELRY (D. 13).		
SPECIALIZED DESIGN (<i>Practice</i>),	432	"
INTERIOR DECORATION (D. 100).		
FURNITURE CONSTRUCTION (W. 6).		
LEADED GLASS (D. 120).		
METAL WORK (D. 130). }		
JEWELRY (D. 130a). }		
DRAWING THE FIGURE (DP. 13a),	108	"
MODELING (M. 6),	108	"
ARTISTIC ANATOMY (DP. 14),	54	"
HISTORY OF INDUSTRIAL ART (HA. 3),	54	"
TOTAL,	1080	hours

This total of 1080 hours represents the time given to drafting room, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

MASSACHUSETTS NORMAL ART SCHOOL

MODELING AND SCULPTURE DEPT. III

The purpose of this Department is to train teachers of modeling and modelers for architectural work, terra cotta, stone carving, wood carving, etc., and for all methods of producing and finishing plaster casts.

It aims to offer thorough training in modeling and casting through the study of ornament, the antique and life in programs offering fundamental preparation for professional and art industrial life.

Opportunities are given for the establishment of definite relations with decorative and architectural modeling establishments for practical apprenticeship work therein during a certain portion of the course.

The work of this department is definitely related to the courses outlined for teaching public school arts, graphic arts, drawing and painting, and costume illustration, in details of training for appreciation of form and structure. To the courses in applied design, architectural drafting or wood working, it offers correlative work in training for finer technical craftsmanship.

The instruction offered is broad in character and definite in application, yet is so planned in its power-building elements that students who find themselves developing therein toward individual art expression, pass easily and most successfully to advanced standing in graduate schools of sculpture.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 18.)

Summer Reading (see page 19).

SOPHOMORE YEAR

For description of subjects of instruction see pages 40 to 92.

MODELING (M. 2),	432 hours
COSTUMED MODEL (G. 2a),	216 "
DESIGN (D. 2b),	162 "
ANTIQUE FIGURE (DP. 7),	108 "

MASSACHUSETTS NORMAL ART SCHOOL

VALUES (<i>Antique Head</i>) (DP. 6),	108 hours
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
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TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Summer Reading (see page 19).

JUNIOR YEAR

Students will elect to prepare for either Figure or Decorative Modeling.
For description of subjects of instruction see pages 40 to 92.

FIGURE MODELING

MODELING THE FIGURE (M. 4),	540 hours
COMPOSITION (DP. 11),	54 "
DRAWING THE FIGURE (DP. 9),	324 "
ANATOMY (<i>Structure</i>) (DP. 10),	108 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
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TOTAL,	1080 hours

DECORATIVE MODELING

MODELING ORNAMENT (M. 5),	540 hours
DESIGN (D. 3a),	54 "
DRAWING THE FIGURE (DP. 9),	324 "
ANATOMY (<i>Structure</i>) (DP. 10),	108 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
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TOTAL,	1080 hours

These totals of 1080 hours represent the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Summer Reading (see page 19).

SENIOR YEAR

To be announced in Catalog of 1916-17.

MASSACHUSETTS NORMAL ART SCHOOL

GRAPHIC ARTS

DEPT. IV

The purpose of this Department is to train teachers of graphic arts and illustrators for either the publishing or advertising fields, or for those of costume illustration.

It aims to offer thorough training in drawing and the technique of illustration, and to specialize in the arts of lithography and representative drawing for reproduction by engraving on the one hand, and also on technique, methods of drafting, combinations, and production for costume illustration. Opportunities are given for practice in the various processes of these arts, as well as for the establishment of definite relations with commercial offices, printing and publishing houses, advertising agencies, and dressmaking establishments.

The work of this department is definitely related to the courses outlined for training in teaching, applied design, and drawing, and painting.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 18.)

Summer Reading (see page 19).

SOPHOMORE YEAR

For description of subjects of instruction see pages 40 to 92.

COSTUMED MODEL (G. 2),	324	hours
MODELING (M. 2a),	216	"
ANTIQUÉ FIGURE (DP. 7),	108	"
VALUES (<i>Antique Head</i>) (DP. 6),	108	"

MASSACHUSETTS NORMAL ART SCHOOL

MEDIUM (G. 3a),	162 hours
DESIGN (D. 2a),	108 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Summer Reading (see page 19).

JUNIOR YEAR

Students will elect to prepare for either General Illustration or for Costume Illustration.

For description of subjects of instruction see pages 40 to 92.

GENERAL ILLUSTRATION

DRAWING THE FIGURE (DP. 9),	324 hours
MEDIUM (G. 4),	324 "
MODELING (M. 33),	162 "
COMPOSITION (DP. 11),	108 "
ANATOMY (<i>Structure</i>) (DP. 10),	108 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
TOTAL,	1080 hours

COSTUME ILLUSTRATION

DRAWING THE FIGURE (DP. 99),	216 hours
MODELING (M. 33a),	108 "
DRAFTING AND PROVING PRACTICE (G. 5),	324 "
COSTUME MODEL (<i>Historic Costumes. Medium</i>) (G. 6),	270 "
DESIGN (D. 8),	108 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
TOTAL,	1080 hours

These totals of 1080 hours represent the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 19).

SENIOR YEAR

Students will elect to prepare for either General Illustration or for Costume Illustration.

For description of subjects of instruction see pages 40 to 92.

GENERAL ILLUSTRATION

DRAWING THE FIGURE (DP. 13c),	324 hours
MEDIUM (G. 7),	432 "
COMPOSITION (DP. 15a),	162 "
ANATOMY (<i>Figure Design</i>) (DP. 14),	108 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
TOTAL,	1080 hours

COSTUME ILLUSTRATION

DRAWING THE FIGURE (DP. 13b),	324 hours
MEDIUM (G. 8),	324 "
COSTUME MODEL (<i>Color</i>) (G. 9),	216 "
DESIGN (D. 14),	108 "
ANATOMY (DP. 14a),	54 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
TOTAL,	1080 hours

These totals of 1080 hours represents the time given to drafting room, classroom and laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

MASSACHUSETTS NORMAL ART SCHOOL

DRAWING AND PAINTING

DEPT. V

The purpose of this Department, the courses of which are integral, power-building elements in the programs outlined for the majority of the related departments of school activity, is to offer such thorough training in the observation of line, value, color and form through drawing from antique and life and painting the portrait and figure as shall develop sound draftsmanship and consistent brushwork of the broadest possible usefulness in the fields of industrial art.

The courses rest not so much upon the traditional practices for purely studio training as upon an attempt to develop that power in representative or decorative color recognition and expression as shall meet the demands of the industrial activities of the area.

The instruction offered is broad in character and definite in application, yet is so planned in its power-building elements that students who find themselves developing therein toward individual art expression pass easily and most successfully to advanced standing in graduate schools of painting.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 18.)

Summer Reading (see page 19).

SOPHOMORE YEAR

For description of subjects of instruction see pages 40 to 92.

COSTUMED MODEL (G. 2a),	216 hours
ANTIQUE FIGURE (DP. 7a),	216 "
COLOR (<i>Oil</i>) (DP. 5),	216 "
MODELING (M. 2a),	216 "
VALUES (<i>Antique Head</i>) (DP. 6),	108 "
HISTORY OF INDUSTRIAL ART (HA. 3),	108 "
TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 19).

JUNIOR YEAR

For description of subjects of instruction see pages 40 to 92.

DRAWING THE FIGURE (DP. 9),	324 hours
COLOR (<i>Oil</i>) (DP. 8),	324 "
MODELING (M. 33),	162 "
COMPOSITION (DP. 11a),	108 "
ANATOMY (<i>Structure</i>) (DP. 10),	108 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
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TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Summer Reading (see page 19).

SENIOR YEAR

For description of subjects of instruction see pages 40 to 92.

PAINTING THE FIGURE (DP. 12)	540 hours
COLOR (<i>Still Life</i>) (DP. 16),	108 "
DRAWING THE FIGURE (DP. 13),	216 "
COMPOSITION (DP. 15),	54 "
ANATOMY (DP. 14),	108 "
HISTORY OF ART (HA. 3),	54 "
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TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

MASSACHUSETTS NORMAL ART SCHOOL

MECHANICAL DRAFTING DEPT. VI

The purpose of this Department is to train teachers of mechanical drafting and assistant draftsmen in industrial establishments. It aims to offer thorough training in mechanical drafting practice through programs planned to give insight into office methods, as well as to develop high technical drafting skill.

Opportunities are given for the establishment of definite relations with machine shop and drafting room establishments for practical work therein during a certain portion of the course.

The work of this department is definitely related to the courses outlined for training in teaching public school arts and provides for that insight into iron working and pattern making so necessary to the successful development of the draftsman teacher.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 18.)

Summer Reading (see page 19).

SOPHOMORE YEAR

For description of subjects of instruction see pages 40 to 92.

INSTRUMENTAL DRAWING (Me. 2),	324	hours
MACHINE SKETCHES (Me. 3),	108	"
SHOP DRAWING (Me. 4),	216	"
VISE AND BENCH WORK (Me. 5),	108	"
FORGING (Me. 6),	108	"
PHYSICS (Me. 7),	54	"
MATHEMATICS (A. 5),	54	"
BUSINESS CORRESPONDENCE (E. 1),	54	"
HISTORY OF INDUSTRIAL ART (HA. 3),	54	"
TOTAL,	1080	hours

This total of 1080 hours represents the time given to drafting room, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 19).

JUNIOR YEAR

For description of subjects of instruction see pages 40 to 92.

DESCRIPTIVE GEOMETRY (Me. 8),	108 hours
MACHINE DRAFTING (Me. 9),	324 "
PATTERN MAKING (W. 9),	216 "
MACHINE TOOL PRACTICE (Me. 10),	324 "
MATHEMATICS (Me. 11),	54 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
TOTAL,	1080 hours

This total of 1080 hours represents the time given to drafting room, classroom and laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Summer Reading (see page 19).

SENIOR YEAR

For description of subjects of instruction see pages 40 to 92.

DESCRIPTIVE GEOMETRY (Me. 12),	108 hours
MACHINE DRAFTING (Me. 13),	432 "
MACHINE TOOL PRACTICE (Me. 14),	432 "
MATHEMATICS (A. 15),	54 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

MASSACHUSETTS NORMAL ART SCHOOL

ARCHITECTURAL DRAFTING DEPT. VII

The purpose of this Department is to train teachers of architectural drafting and assistant draftsmen in architectural offices. It aims to offer thorough training in architectural and construction practice through programs of study planned to offer artistic training as well as sound knowledge of scientific principles. Opportunities are given for the establishment of definite observational relations with outside building activities and production plants.

The course offers fundamental preparation for drafting room service, and is definitely related to the courses outlined for training in teaching public school arts and provides for that insight into applied design, modeling, graphic arts, forging, and woodworking so necessary to the successful development of the draftsman teacher.

COURSE OF STUDY

FRESHMAN YEAR

A year of general study, undertaken by students preparing for all departments. (See page 18.)

Summer Reading (see page 19).

SOPHOMORE YEAR

For description of subjects of instruction see pages 40 to 92.

INSTRUMENTAL DRAWING (Me. 2a),	216	hours
ARCHITECTURAL CONSTRUCTION (A. 3),	216	"
ELEMENTS OF ARCHITECTURE (A. 4),	216	"
CARPENTRY (W. 7),	216	"
PHYSICS (Me. 7),	54	"
MATHEMATICS (A. 5),	54	"
BUSINESS CORRESPONDENCE (E. 1),	54	"
HISTORY OF INDUSTRIAL ART (HA. 3),	54	"
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TOTAL,	1080	hours

This total of 1080 hours represents the time given to drafting room, classroom and laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

MASSACHUSETTS NORMAL ART SCHOOL

Summer Reading (see page 19).

JUNIOR YEAR

For description of subjects of instruction see pages 40 to 92.

DESCRIPTIVE GEOMETRY (Me. 8),	108 hours
ARCHITECTURAL CONSTRUCTION (A. 6),	324 "
CARPENTRY (W. 8),	216 "
INSTRUMENTAL PERSPECTIVE (A. 2),	108 "
ARCHITECTURAL RENDERING (A. 7),	108 "
MATHEMATICS (A. 8),	108 "
BUSINESS FORMS (E. 2),	54 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
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TOTAL,	1080 hours

This total of 1080 hours represents the time given to drafting room, classroom and laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

Summer Reading (see page 19).

SENIOR YEAR

For description of subjects of instruction see pages 40 to 92.

DESCRIPTIVE GEOMETRY (Me. 13),	108 hours
ARCHITECTURAL CONSTRUCTION (A. 9),	324 "
INTERIOR DESIGN AND DECORATION (D. 40),	216 "
ARCHITECTURAL RENDERING (A. 10),	54 "
MATHEMATICS (A. 11),	108 "
ARCHITECTURAL RESEARCH (A. 12),	162 "
BUSINESS FORMS (E. 4),	54 "
HISTORY OF INDUSTRIAL ART (HA. 3),	54 "
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TOTAL,	1080 hours

This total of 1080 hours represents the time given to studio, classroom or laboratory practice; to lectures and library research; and is supplemented by a certain amount of required home work.

WOODWORKING

DEPT. VIII

The purpose of this Department, the courses of which are integral, power-building elements in the programs outlined for the related departments, is to offer such thorough training in methods and technique of woodworking as shall develop the broadest possible usefulness in the fields of industrial art.

The courses undertaken in connection with Public School Arts (Dept. I) offer excellent preparation for the conduct of both elementary and advance problems in woodworking in the schools of a town, union or small community, where particular attention must be paid to constructions more or less peculiar to the rural community; in training for practical arts courses in wood in larger communities, or in high schools.

The courses planned for expression in Applied Design (Dept. II) afford shop practice in actual construction, developing facility, knowledge, and tool technique as expressed in furniture construction on either historic or original lines.

The courses associated with Mechanical Drafting (Dept. VI) aim to develop intelligence and a fair degree of technical skill in the use of woodworking tools in the field of pattern making.

The courses identified with Architectural Drafting (Dept. VII) familiarize the student with the principles and processes of elementary joinery, skill in the use of woodworking tools, and knowledge of framing construction as well as inside constructive finish.

For description of subjects of instruction see pages 40 to 92.

POST GRADUATE STUDENTS

Students who have been graduated the previous June may undertake post graduate study for one year in the department from which they were graduated, upon invitation of the director, subject to the governing regulations of the school.

Graduates of the school desiring to undertake work in another department than that in which they took their diplomas must re-enter the school and register for Junior work.

Post graduate students will be called upon to serve as studio assistants, and may also be asked to aid in various helpful relations with the undergraduate student body. Such assignments must be understood to hold good for the one year only, and all such students must be prepared to retire at the end of the year, in order to give similar opportunities to members of the graduating class.

DESCRIPTION OF SUBJECTS OF INSTRUCTION

IN THE

MASSACHUSETTS NORMAL ART SCHOOL

PUBLIC SCHOOL ARTS,	Dept. I,	PS.,	Page 40
ELEMENTARY SCHOOLS			
HIGH SCHOOLS			
APPLIED DESIGN,	Dept. II,	D.,	" 46
INTERIOR DECORATION			
FURNITURE			
LEADED GLASS			
METAL WORK			
JEWELRY			
MODELING AND SCULPTURE,	Dept. III,	M.,	" 56
FIGURE MODELING			
DECORATIVE MODELING			
GRAPHIC ARTS,	Dept. IV,	G.,	" 60
GENERAL ILLUSTRATION			
COSTUME ILLUSTRATION			
DRAWING AND PAINTING,	Dept. V,	DP.,	" 65
MECHANICAL DRAFTING,	Dept. VI,	Me.,	" 74
ARCHITECTURAL DRAFTING,	Dept. VII,	A.,	" 80
WOODWORKING,	Dept. VIII,	W.,	" 84
COURSES IN ENGLISH,		E.,	" 89
HISTORY OF INDUSTRIAL ART,		HA.,	" 90

A half-minor course requires $1\frac{1}{2}$ hours a week for 36 weeks. Total 54 hours.

A minor course requires 3 hours a week for 36 weeks. Total 108 hours.

A major course requires 6 hours a week for 36 weeks, Total 216 hours.

A major and minor course requires 9 hours a week for 36 weeks. Total 324 hours.

A double major course requires 12 hours a week for 36 weeks. Total 432 hours.

Subjects may or may not require home work, under which term is classified all work required outside school hours.

PS. 1 VALUES (CRAYON)

MISS BARTLETT

Preparation: DP. 1 and 2, DP. 3, and DP. 4

A minor and a half course of one hundred and sixty-two hours of studio work throughout the Sophomore year. Its purpose is to give practice in the observation and rendering of light and dark masses, relative values and color relations as a preparation for chalk and crayon drawing in public schools. The course proceeds from the study of single objects in two values (monochrome) through more detailed study of the values of half-tones and high lights and the relation of objects to background on to the study of full color values in still life groups.

[Required in Course I.]

PS. 2 DRAWING (PUBLIC SCHOOL SUBJECTS)

MISS HATHAWAY

Preparation: DP. 3, DP. 4, and PS. 1

A major course of two hundred and sixteen hours of classroom practice throughout the Junior year, supplemented by required home work. Its purpose is to provide knowledge of the forms most commonly used in the different grades of public schools, and facility in the use of the mediums ordinarily employed therein. The work consists of drawing in pencil outlines and pencil values, painting in water color, drawing in crayon on paper and on the blackboard; the models being small objects of beautiful form and color, groups, flowers, fruits and vegetables, suitable in subject for the elementary and secondary schools.

[Required in Course I]

PS. 3 DESIGN (APPRECIATION)

MISS WHITTIER

Preparation: D. 2

A major and a half-minor course of two hundred and seventy hours throughout the Junior year, divided between lectures and classroom practice, supplemented by required home work. Its purpose is to acquaint students

with the possibilities and limitations peculiar to certain kinds of materials that are in common use in public schools. The work is divided into two parts: (a) Collection of material regarding furniture, basketry (reed and raffia), metal, jewelry and bookbinding design in note-book or portfolio form, which material is acquired through lectures, classroom practice and visits to industrial establishments. (b) Working out of designs made in the above subjects in the various crafts and woodworking courses.

[Required in Course I]

PS. 4 ELEMENTARY CRAFTS (BOOKBINDING)

MISS TAYLOR

Preparation: Me. 1

A half-minor course of fifty-four hours throughout the Junior year, consisting of classroom practice, supplemented by required home work. Its purpose is to give practice in thinking constructively in three dimensions, in planning number, size and shape relationships of parts that may fit together to make complete and adequate wholes; to give facility in thinking in terms of measures; to furnish technical skill in the use of the common tools, rule, scissors, paper and paste, thus giving acquaintance with the possibilities of a useful craft, particularly well adapted to schools without special equipment for woodworking or allied subjects. The course consists of practice in mounting, case-making, box-making, and binding of such simple books as can be made satisfactorily without the aid of special equipment.

[Required in Course I]

PS. 5 ELEMENTARY CRAFTS (BASKETRY)

MISS TAYLOR

Preparation: PS. 3 taken simultaneously

A half-minor course of fifty-four hours throughout the Junior year, consisting of classroom practice supplemented by required home work. Its purpose is to give experience in thinking in three dimensions, in the building up of curved forms; to develop muscular control through shaping material into symmetrical forms; to gain appreciation and understanding of beauty of contour and of woven decoration; giving acquaintance with æsthetic and

practical possibilities of a craft well adapted to schools without special equipment. The work consists of practice in making reed and raffia mats and baskets.
[Required in Course I]

PS. 6 ADVANCED CRAFTS (BOOKBINDING)

MISS TAYLOR

Preparation: PS. 4

A major and minor course of three hundred and twenty-four hours throughout the Junior year, consisting of classroom practice, supplemented by home work. Its purpose is to give the students technical skill in the binding of books and to provide an understanding and appreciation of book design. The work consists of practice in binding pamphlets, magazines and books, both old and new.
[Required in Course I]

PS. 7 GRADE ADMINISTRATION

MISS TAYLOR

Preparation: Open only to Senior class students. PS. 8, and PS. 9, taken simultaneously

A major course of two hundred and sixteen hours of lectures, supplemented by home work throughout the Senior year. Its purpose is to give such knowledge regarding general educational practice and theory, together with such principles of child study and psychology as are necessary as a basis for planning any course in drawing and construction. Insight is given into the specialized work of adapting and arranging drawing and constructive programs for grade teachers and classes. Study of commercial materials and efficient methods of distribution is required. The preparation, illustration, and publication of outlines for grade teachers and the best methods of explaining these helps to teachers are featured. The work is conducted by means of lectures, required reading, directed observation of and experiments with children, writing of reports of teaching in practice schools and observations of work in schools visited. The planning of a complete outline for all grades, participation in the assembling and display of an exhibition, and the conduct of a grade meeting are required for credit in this course.
[Required in Course I.]

PS. 8 PRACTICE TEACHING

MISS WHITTIER

Preparation: Open only to Senior class students. PS. 7, and PS. 9 taken simultaneously

A major course of two hundred and sixteen hours of classroom work in practice schools throughout the Senior year. Its purpose is to give practical experience in teaching children under regular class-room conditions; to acquaint the practice teacher with the mental and physical characteristics and the various activities of children at different ages; and to develop experience in the best methods of arousing interest and power in elementary school arts. This work forms the basis of all other courses of the Senior year and time for it is extended as occasion demands. Each practice teacher is required to present at least two lessons a week throughout the year and frequently more. Extension of part time work in other schools from January to June is offered in those cases where students have shown that ability and power to warrant their undertaking the added responsibility, and where the opportunity offered affords that sufficient increase in responsibility to make it worth while for the student to work without the close and careful supervision given in the regular practice schools.

[Required in Course I.]

PS. 9 SPECIFIC METHODS IN DRAWING

MISS WHITTIER

Preparation: Open only to Senior class students. PS. 7 and PS. 8 taken simultaneously

A minor course of one hundred and eight hours throughout the Senior year. Its purpose is to provide the preparation necessary for the proper presentation of lessons in practice schools. It includes discussion and explanation of the outline used in the practice schools; writing of lessons learned; detailed study of methods of presentation; practice in speaking, explaining, and criticising; preparation and use of illustrative material; and the discussion of special problems in school room management and practical applications of general educational theory.

[Required in Course I.]

PS. 10 BLACKBOARD DRAWING

MISS TAYLOR

Preparation: Open only to Senior class students

A half minor course of fifty-four hours throughout the Senior year. Its purpose is to provide experience and training in drawing quickly and well those forms which are most needed for elementary school work. Practice is given in the three methods of rendering, outline, simple mass silhouette, and light and shade. The work is closely correlated with teaching in the practice schools, both in the form of quickly rendered illustrative material as well as in more permanent work illustrative of geography, language, and history. Each pupil is required to make a collection of drawings and photographs which will cover all the ordinary forms drawn by the classroom teacher.

[Required in Course I]

PS. 11 ILLUSTRATIVE MATERIAL FOR GRADES

MISS TAYLOR

Preparation: Open only to Senior class students

A major and a half-minor course of two hundred and seventy hours throughout the Senior year. Its purpose is to afford the opportunity for the preparation, collection, and classification of illustrative material which will be of service in practice teaching as well as in later supervisory fields.

[Required in Course I]

PS. 11a ILLUSTRATIVE MATERIAL FOR GRADES

MISS TAYLOR

Preparation: Open only to Senior class students

A minor course of one hundred and eight hours throughout the Senior year. Its purpose is the same as PS. 11, but it represents an abridgment of the time devoted to the gathering of such material.

PS. 12 FIELD OBSERVATION (ACADEMIC WORK AND ELEMENTARY CRAFTS IN RURAL AND METROPOLITAN SCHOOLS)

MISS TAYLOR

Preparation: Open only to Senior class students. PS. 7, PS. 8 and PS. 9, taken simultaneously

X A minor course of one hundred and eight hours throughout the Senior year. Its purpose is to afford as wide an acquaintance as possible with different types of schools and varied methods of teaching. This field work is covered by means of visits, reports, and discussions.

[Required in Course I]

PS. 13 ELEMENTARY BUILDING CONSTRUCTION
(DRAFTING)

MR. RAY

Preparation: An elementary course

A minor and a half course of one hundred and sixty-two hours of classroom work throughout the Senior year. Its purpose is to give such knowledge of building construction as will assure the proper conduct of the subject as it may develop in any elementary project in rural schools.

[Required in Course I]

D. 1 DESIGN (ELEMENTARY)

MISS HATHAWAY

A minor course of one hundred and eight hours throughout the Freshman year divided between lectures and studio practice and requiring, in addition, an equivalent amount of home work. Its purpose is to give sound knowledge of the fundamental principles of design, both theoretical and applied. Instruction is developed by a series of related problems executed with brush and pencil; by the study of plant form; the consistent translation of plant form into ornament; the theory of color as applied to decoration; and the application of ornament in stenciling, tooled leather, block printing, etc.

[Required in all Courses]

D. 2 DESIGN (INTERMEDIATE)

MISS HATHAWAY

Preparation: D. 1

The equivalent of a major and minor course of three hundred and twenty-four hours of studio practice, and requiring in addition one hundred and eight hours of home work during the Sophomore year. Its purpose is to extend the study of the principles of design by investigation of the use of plant and animal form in the historic styles of ornament; and to give sound training in intelligent and practical theories of color. Instruction is developed by means of lectures and class exercises, research in libraries and museums, and extensive studio practice. Original projects involving surface patterns, borders, book-covers, page decorations, and similar problems are developed and forwarded in proper materials and mediums.

[Required in Courses I and II]

D. 2a DESIGN (INTERMEDIATE)

MISS HATHAWAY

Preparation: D. 1

A minor course of one hundred and eight hours of studio practice, requiring in addition one hundred and eight hours of home work during the Sophomore year. The purpose of this course and its conduct are similar to *D. 2*, but it represents an abridgment of that work, especial emphasis being placed upon the designing of embroidery, lace and other applications in the field of costume illustration.

[Required in Course IV]

D. 2b DESIGN (INTERMEDIATE)

MISS HATHAWAY

Preparation: D. 1

A minor and a half course of one hundred and sixty-two hours of studio practice, requiring in addition one hundred and two hours of home work during the Sophomore year. The purpose of this course and its conduct are similar to D. 2, but it represents an abridgment of that work to meet the program of Department III (Modeling).

[Required in Course III]

D. 3 DESIGN (ADVANCED)

MR. GEORGE

Preparation: D. 2

A major course of two hundred and sixteen hours of studio practice, requiring in addition one hundred and eight hours of home work throughout the Junior year. Its purpose is to advance the study of the principles of design by careful analysis and adaptation of the historic styles of ornament; and by more extended study of the decorative use of natural forms — plants, flowers, landscape, figures, birds and animals — in applied design. Instruction develops an intelligent point of view toward the modifications of pattern and decoration to meet the requirements of material, and provides for the decoration of surfaces and objects of two or three dimensions, such as wallpaper, textiles, tiles, mosaics, pavements, panels, lamps, candelabra, metal grills, pottery, wood and stone carving, book covers or page decorations in type and text.

[Required in Course II]

D. 4 INTERIOR DECORATION (THEORY)

MR. GEORGE

Preparation: D. 2 and D. 3

A major course of two hundred and sixteen hours of studio practice, requiring in addition considerable home work during the Junior year. Its purpose is to afford practical application of the general principles of design

to problems in interior decoration. Instruction deals with the preparation of elevations and perspectives of rooms; the study of constructive details, and the solution of problems involving the treatment of doors, windows, mantels, paneling, placing of furniture, etc.

[Required in Course II]

D. 40 INTERIOR DECORATION (PRACTICE)

MR. GEORGE AND MR. KENDALL

Preparation: D. 2 and D. 4

A major course of two hundred and sixteen hours of studio practice, requiring in addition a considerable amount of research and home work, throughout the Junior year. The purpose and conduct of this course is similar to D. 4, but it represents an abridgment of time over that assigned to the above course. Instruction is planned to cover those problems in interior decoration and the use of decorative form as shall meet the requirements of house and building design. Especial attention is given to the careful detailing of elements, and problems will be studied in color and subsequently rendered in A. 7.

[Required in Courses II and VII (Senior Year)]

D. 5 FURNITURE DESIGN (THEORY)

MR. GEORGE

Preparation: D. 2 and D. 3

A major course of two hundred and sixteen hours of studio practice, requiring in addition considerable home work, during the Junior year. Its purpose is to give knowledge and appreciation of the characteristics of period examples of furniture and to afford opportunities for the preparation of constructive and measured drawings for furniture details. Instruction covers the principles of constructive design and the reproduction and ornamentation of period forms in studies for chairs, sideboards, bookcases, etc. Renderings in line, light and shade, and water color are also a feature of this course.

[Required in Course II]

D. 6 LEADED GLASS (THEORY)

MR. GEORGE

Preparation: D. 2 and D. 3

A major course of two hundred and sixteen hours of studio practice, requiring in addition considerable home work, during the Junior year. Its purpose is to give knowledge and appreciation of the characteristics and designs of leaded glass as studied in great historic examples, and to offer opportunities for study of the methods of construction as found in local examples of modern glass. Instruction aims to carry the student sufficiently far into an appreciation of construction and position of leaded glass that right understanding may be developed of the application of designs and cartoons to material and place in decorative schemes.

[Required in Course II]

D. 60 LEADED GLASS (PRACTICE)

Preparation: D. 6 taken simultaneously

A major course of two hundred and sixteen hours of workshop practice during the Junior year, representing co-operative work on part time programs in commercial establishments. Its purpose is to develop insight into practical construction and to afford practice with actual materials.

[Required in Course II]

D. 7 METAL WORK (THEORY)

MR. GEORGE

Preparation: D. 2 and D. 3

A major course of two hundred and sixteen hours of studio practice, requiring in addition considerable home work during the Junior year. Its purpose is to give knowledge and appreciation of the characteristics and designs of metal work as studied in great historical examples, and to offer opportunities for study of shapes, fashioning and construction as found

in historic and modern examples. Instruction aims to carry the student sufficiently far into an appreciation of form in metal work and the processes of its attainment that right understanding may be developed of the steps to be taken to carry designs into material of beautiful form and fitness to place and purpose in decorative schemes.

[Required in Course II]

D. 70 METAL WORK (PRACTICE)

MR. MARTIN

Preparation: D. 7

A major course of two hundred and sixteen hours of laboratory practice throughout the Junior year. Its purpose is to give insight into the technique of advanced metal working and practical knowledge of the application of art to the field of copper and silversmithing. Instruction deals with the raising and hammering of hollow ware; forging of flat ware for table service, such as spoons, knives, forks, ladles, etc.; and develops practice and technique in the ornamentation of ware through processes of repoussé, chasing and piercing. Much attention is given to production of ornament in enamels.

[Required in Course II]

D. 8 DESIGN (COSTUME ACCESSORIES)

MR. GEORGE

Preparation: D. 2a

A minor course of one hundred and eight hours of studio and classroom practice, requiring in addition a considerable amount of home work and research, throughout the Junior year. Its purpose is to further the power to design trimmings, embroideries and various other accessories of costume, in the spirit of national originality and independence of foreign fashion.

[Required in Course IV]

D. 9 LETTERING

Preparation: An elementary course

A minor course of one hundred and eight hours of studio practice, supplemented by required home work, throughout the Junior year. Its purpose is to assure appreciation of the classic forms of Roman letters as a basis of and inspiration for all later alphabets; and also to develop a manuscript hand for application in texts and illuminations. Instruction deals with the modifications, spacing and arrangement of Roman forms for modern uses, and offers opportunities for application to titles, book designs, advertisements, posters, tablets, etc. Every opportunity is also given, by the study of the texts of manuscripts of the best periods, for the practice of freehand lettering, based upon practical forms of manuscript hand, thus giving training in a letter craft of constant service in all forms of applied art.

[Required in Course II]

D. 10 INTERIOR DECORATION (THEORY)

MR. GEORGE

Preparation: D. 4 and D. 40

A major and minor course of three hundred and twenty-four hours of studio practice, requiring in addition considerable home work, throughout the Senior year. Its purpose is to offer opportunities for the study of the various elements which contribute to the making of a beautiful interior and to the assembling of such elements with refined taste. Instruction deals with the study of wall surfaces, furniture, draperies, fixtures, rugs, and ornaments. It includes the study of styles in furniture, of fabrics, carving, inlay, of tapestries, and in fact all of the varied details that enter into the furnishing of a room. Especial attention is given to color and lighting problems and class room lectures are followed by much experiment with materials. Visits are made to the studios of the best interior decorators where talks are given and notes made with the material before the class. The final results are expressed in the water-color sketches of professional practice both in elevation and perspective in order to give realistic representations of rooms in appropriate color schemes with furnishings in place.

[Required in Course II]

D. 100 INTERIOR DECORATION (PRACTICE)**MR. GEORGE***Preparation: D. 10*

A double major course of four hundred and thirty-two hours of studio practice in continuation of the work of *D. 10*.

[Required in Course II]

D. 11 FURNITURE DESIGN (THEORY)**MR. GEORGE***Preparation: D. 5 and W. 5*

A major and minor course of three hundred and twenty-four hours of studio practice, requiring in addition considerable home work throughout the Senior year. Its purpose is to give the student such a knowledge of furniture design and appreciation of excellence of line and construction as shall aid in the advancing of design, production, and sale of fine furniture in Massachusetts. Instruction provides for a comprehensive study of the various styles and periods to develop appreciation of their merits or defects; for study of ornamentation as applied to furniture in the use of carving, inlay, and painting; for understanding of the use of leather, cane or rush; and for the design and consistent use of knobs, hinges, etc. It includes also the designing of furniture, based on proportion, line, and ornament to meet conditions of utility, for the purpose of inventing new and varied forms which, while they have all the good qualities of the older styles possess also the merit of originality. These designs are worked out to scale and rendered in pen and ink and water color while full sized details are made of the best examples, some of which will be worked in actual material in *W. 6*. Visits are made to the best manufactories and as intimate relations as possible are established with outside professional work, while research in libraries and museums forms a very definite part of the work undertaken.

[Required in Course II]

D. 12 LEADED GLASS (THEORY)

MR. GEORGE

Preparation: D. 6 and D. 60

A major and minor course of three hundred and twenty-four hours of studio practice, requiring in addition considerable home work throughout the Senior year. Its purpose is to give the student such a knowledge of the various methods by which leaded glass has been assembled in the famous examples of historic and modern work as shall aid in the advancing of standards and production of fine leaded glass in Massachusetts. Instruction aims to teach the methods in vogue, both in the production of opal and antique glass, and how to design and render sketches and cartoons of practical value to the manufacturer. It includes the handling of glass and lead, designing and rendering in water color of window schemes suitable for churches, libraries and homes. Visits are made to the best manufactories and as intimate relations as possible established with outside professional work in connection with which drawings are prepared to scale, and full-sized cartoons are made in order to give every appreciation of working scale in design as well as a practical training in a most essential part of the craft. It is also planned to have the students co-operate with the manufacturers in working out examples designed under instruction.

[Required in Course II]

D. 120 LEADED GLASS (PRACTICE)

MR. GEORGE

Preparation: D. 6, D. 60 and D. 12

A double major course of four hundred and thirty-two hours of workshop practice during the Senior year, representing co-operative work on part time programs in commercial establishments. Its purpose is to develop insight into practical construction and to afford practice with actual materials.

[Required in Course II]

D. 13 METAL WORK AND JEWELRY (DESIGN)

MR. GEORGE

Preparation: D. 7 and D. 70

A double major course of four hundred and thirty-two hours of studio practice, requiring in addition considerable home work, throughout the Senior year. Its purpose is to give the student such a knowledge of the principles of good design as applied to metal work and jewelry as shall aid in the advancing of standards and production of jewelry and silverware manufacturing in Massachusetts. Instruction deals with the study of antique and modern jewelry and silverware, and the ornamental styles and their relation to these crafts. It includes also the study of precious and semi-precious stones and enamels. Original designs are worked in water-color for rings, bracelets, brooches, ornaments for the hair; and for spoons, table service, tea-sets, desk ornaments and for trophies, jewel caskets and chalices; rendered in detail and showing combinations with stones and enamel to be worked in actual material in *D. 130*. Visits are made to the best manufactories; as intimate relations as possible are established with outside professional work; and research in libraries and museums form a very definite part of the work undertaken.

[Required in Course II]

D. 130 METAL WORK (PRACTICE)

MR. MARTIN

Preparation: D. 13 taken simultaneously

A major course of two hundred and sixteen hours of laboratory practice throughout the Senior year. Its purpose is to give insight into the technique of advanced metal working and practical knowledge of the application of art in the field of copper and silversmithing. Instruction deals with the raising and hammering of hollow ware; forging of flat ware for table service, such as spoons, knives, forks, ladles, etc.; and develops practice and technique in the ornamentation of ware through processes of repoussé, chasing and piercing. Much attention is given to production of ornament in enamels.

[Required in Course II]

D. 130a JEWELRY (PRACTICE)

MR. MARTIN

Preparation: D. 13 taken simultaneously

A major course of two hundred and sixteen hours throughout the Senior year. Its purpose is to afford opportunities for the application of jewelry design in the execution of buckles, clasps or other large pieces in repoussé and chasing with practice in setting of stones. Instruction deals with the piercing and carving of pendants or brooches, with stones in close setting; wire drawing and bending and application of wire to decoration of flat surfaces with stones in close setting, enriched with coils, twists and grains; filigree wire work, with cut stones in open settings; affords practice in ring making; provides for carving and chasing of rings with stones in sunk settings; design of rings with crown settings; and chain making; and leads to the application of enamels in jewelry and to advanced work of various forms.

[Required in Course II]

M. 1 MODELING AND CASTING

MISS BLAKE

A minor course of one hundred and eight hours throughout the Freshman year divided between studio practice and work in the casting room. Its purpose is to develop an appreciation of form in three dimensions; of shape, spaces, and planes; and such perception and interpretation of form through touch and muscular sense as shall aid in the rendering of form throughout all departments of school work and professional training. Instruction consists of modeling from casts, nature, photographs and drawings, followed by practice in mold making and casting. Especial attention is given throughout this course to developing an understanding of the essential differences between representation in three dimensions in material form and representation in two dimensions on flat surfaces.

[Required in all Courses]

M. 2 MODELING AND CASTING

MISS BLAKE

Preparation: M. 1

A double major course of four hundred and thirty-two hours of studio and casting room practice throughout the Sophomore year. Its purpose is to afford further practice in developing an appreciation and power of expression of form in three dimensions; and especially to assure fundamental knowledge of structure, proportion, and the relation of planes, in antique heads and figures, block hands and feet.

[Required in Course III]

M. 2a MODELING AND CASTING

MISS BLAKE

Preparation: M. 1

A major course of two hundred and sixteen hours of studio and casting room practice throughout the Sophomore year. Its purpose and conduct are the same as *M. 2*, with the omission of work upon the antique figure.

[Required in Course IV]

M. 2b MODELING AND CASTING

MISS BLAKE

Preparation: M. 1

A minor course of one hundred and eight hours of studio and casting room practice throughout the Sophomore year. Its purpose and conduct are the same as *M. 2*, with the exception of the omission of work upon the antique figure, and with an abridgment of the time devoted to antique heads and block hands and feet.

[Required in Courses I and II]

M. 22 MODELING AND CASTING

MISS BLAKE

Preparation: M. 1

A half-minor course of fifty-four hours of studio and casting room practice throughout the Sophomore year. Its purpose is to give opportunity to the students of architectural drafting to model certain classic details and thus develop finer feeling for form and relief.

M. 3 MODELING AND CASTING

MR. DALLIN

Preparation: M. 2b and D. 4 taken simultaneously

A minor course of one hundred and eight hours of studio and casting room practice throughout the Junior year. Its purpose is to advance the appreciation and power of expression of form in three dimensions by an especial effort to parallel the work in analysis and adaptation of historic styles and the application of natural form to decorative use as outlined in *D. 3*. Instruction provides for modeling from casts and nature, photographs and drawings, followed by constant practice in the best professional methods of molding and casting. A certain amount of practice is also afforded on heads in the round from antique and life, in order to parallel the work in drawing from life outlined in *DP. 9a*.

[Required in Course II]

M. 3a MODELING AND CASTING

MR. DALLIN

Preparation: M. 2b

A minor course of one hundred and eight hours of studio and casting room practice throughout the Junior year. Its purpose is to offer training in rendering and developing design in three dimensions in the spirit of applied art in metal, and instruction is made to parallel as far as possible the work outlined in *D. 7* and to correlate wherever possible with the tool practice of *D. 70*.

[Required in Course II]

M. 33 MODELING AND CASTING

MR. DALLIN

Preparation: M. 2a

A minor and a half course of one hundred and sixty-two hours of studio and casting room practice throughout the Junior year. Its purpose is to advance the appreciation and power of expression of form in three dimensions by an effort to render the costume model in the spirit of everyday illustration. Instruction provides for modeling from the costume model, from photographs and drawings, followed by practice in the best professional methods of molding and casting. A certain amount of practice is also afforded on heads in the round from antique and life in order to parallel the work in drawing from life outlined in *DP. 9*.

[Required in Courses IV and V]

M. 4 MODELING THE FIGURE

MR. DALLIN

Preparation: M. 2

The equivalent of a double major and a minor course of five hundred and forty hours of studio and casting room practice throughout the Junior year. Its purpose is to lay the foundation for sound knowledge of figure construction, proportion, and action. Instruction provides for modeling from the antique and from life, followed by practice in the best professional methods

of molding and casting. A certain amount of practice is also afforded in closer study on heads from life in order to parallel the work in drawing from life outlined in *DP. 9.*

[Required in Course III]

M. 5 MODELING ORNAMENT

MR. DALLIN

Preparation: M. 2

The equivalent of a double major and a minor course of five hundred and forty hours of studio and casting room practice throughout the Junior year. Its purpose is to develop a knowledge and appreciation of growth and character of ornament and its application to architectural work, terra cotta, stone and wood carving, etc. Instruction provides for the modeling of ornament from casts of fine examples, from photographs, and from drawings and sketches of projects demanding ornament in relief. A certain amount of modeling from examples of human and animal form is introduced in order to develop power and breadth of view in modeling ornamental details.

[Required in Course III]

G. 1 COSTUMED MODEL (ELEMENTARY)

MR. ANDREW

A minor course of one hundred and eight hours throughout the Freshman year consisting of studio practice in drawing from the costumed model. Its purpose is to offer such training in observation and draftsmanship that the crude ideas already in the mind of the student concerning the forms and proportions of the human figure may be corrected and modified into accurate knowledge, thereby developing power to see correctly and record directly and accurately the essential features of form and construction. Instruction begins with training in workmanlike methods of correct placing, vizualization of and blocking the primary mass, choice of essential divisions, search for significant detail, the intelligent checking of lines and masses by scales for height and width, plumbing and tests for the direction of lines, the relation of masses of light and dark, and the delineation of the edge of the dark against the light, aiming to develop in the student the ability to express essentials through the elimination of all unnecessary detail.

[Required in all Courses]

G. 2 COSTUMED MODEL (ADVANCED)

MR. ANDREW

Preparation: G. 1

The equivalent of a major and minor course of three hundred and twenty-four hours throughout the Sophomore year, consisting of studio practice in drawing the costumed model. Its purpose is to develop an increased power of perception of the essential, significant and characteristic features of the clothed human figure; and particularly to develop power to select and render intelligently and accurately the masses and details of drapery in their constantly changing relations to the points and areas of support fixed by the pose. Instruction provides for a recognition of sound methods of craftsmanship for correct placing, vizualization of and blocking the primary mass, choice of essential divisions, search for significant detail, the intelligent checking of lines and masses by scales for height and width, plumbing and tests for the direction of lines, the relation of masses of light and dark, the delineation of the edge of the dark against the light, modification of the planes of dark and light, and the relation of the figure to the background

with lost and found edges. Opportunities are also provided for the development of reasonable proficiency in the representation of details, including the hands and feet. Flexibility in draftsmanship and in the handling of various mediums, together with soundness, sincerity and individuality in technique, are constantly encouraged; and every effort is made to forward the consistent use of the costumed model, and studies therefrom, for the purposes of illustration.

[Required in Course IV]

G. 2a COSTUMED MODEL (ADVANCED)

MR. ANDREW

Preparation: G. 1

A major course of two hundred and sixteen hours throughout the Sophomore year. The purpose of this course and its conduct are similar to G. 2, but it offers studio practice throughout a shorter period.

[Required in Courses I, II, III and V]

G. 2b COSTUMED MODEL (ADVANCED)

MR. ANDREW

Preparation: G. 1

A half-minor course of fifty-four hours throughout the Sophomore year. The purpose of this course and its conduct are similar to D. 1, but it offers studio practice throughout a much shorter period.

G. 3 MEDIUM

MR. ANDREW

Preparation: An elementary course

A major course of two hundred and sixteen hours of studio practice throughout the Sophomore year. Its purpose is to offer opportunity for study of the costumed model, details of interiors, furniture, drapery, etc.,

in various mediums. Instruction is planned to give such practice in charcoal, oil, monochrome, chalks, India ink, gouache and pen and ink, as shall give intelligent ideas of and power to meet the requirements of the commercial field in the preparation of drawings in various mediums for reproduction.

[Required in Course IV]

G. 3a MEDIUM

MR. ANDREW

Preparation: An elementary course

A minor and a half course of one hundred and sixty-two hours of studio practice throughout the Sophomore year. The purpose of this course and its conduct are similar to G. 3, but it represents an abridgment of that work, especial emphasis being placed upon practice in those mediums most frequently used in the reproduction of costume illustrations.

[Required in Course IV]

G. 4 MEDIUM

MR. ANDREW

Preparation: G. 3

The equivalent of a major and minor course of three hundred and twenty-four hours of studio practice throughout the Junior year. Its purpose is to continue the practice in rendering the costumed model and accessories of illustration outlined in G. 3, and to develop sound, intelligent technique in various mediums. Instruction provides opportunities for practice in the most common forms of drawing for reproduction in the spirit of the best commercial practice.

[Required in Course IV]

G. 5 DRAFTING AND PROVING PRACTICE

MISS FLINT

Preparation: An elementary course

The equivalent of a major and minor course of three hundred and twenty-four hours, divided between studio and drafting-room practice; requiring in

addition a considerable amount of home work, throughout the Junior year. Its purpose is to give to costume illustrators that practice in drafting and draping in actual material which shall give practical knowledge and power in developing models in scrim or cambric. Instruction is planned on practical lines, calls for much serious, original work, and covers the theory of drafting, as well as the selection, buying, handling and finishing of fabrics.

[Required in Course IV]

G. 6 COSTUME MODEL (HISTORIC COSTUMES. MEDIUM)

MISS HYSON

Preparation: G. 3a

A major and a half-minor course of two hundred and seventy hours of studio practice, and requiring in addition a considerable amount of home work and research, throughout the Junior year. Its purpose is to continue the practice in rendering the costumed model outlined in *G. 3a*, and to develop sound practical technique in the preparation of original drawings suitable for reproduction in the field of costume illustration. Instruction is planned to provide as far as possible for the study of historic costume and variation of styles, as well as for the development of power of delineation, and to this end the models selected and the costumes arranged for study are posed in the spirit of historic material adapted for stage or pageant production.

[Required in Course IV]

G. 7 MEDIUM

MR. ANDREW

Preparation: G. 4

A double major course of four hundred and thirty-two hours of studio practice throughout the Junior year. Its purpose is to advance the practice in rendering the costumed model and accessories of illustration and to develop sound, intelligent and consistent technique in various mediums, specializing in examples capable of reproduction in color. Instruction provides opportunities for practice in drawing for reproduction in the spirit of the best commercial practice. As far as possible opportunities are given

for actual practice in the various processes of the reproductive arts, as well as for the establishment of definite relations with commercial offices, printing houses and publishing establishments.

[Required in Course IV]

G. 8 MEDIUM

MISS HYSON

Preparation: G. 6

The equivalent of a major and a minor course of three hundred and twenty-four hours of studio practice, and requiring in addition a considerable amount of homework and research, throughout the Senior year. Its purpose is to advance the practice in rendering the costumed model and to develop sound, practical and consistent technique in the preparation of original drawings suitable for reproduction in the field of costume illustration in black and white. Instruction is planned to continue this study in the spirit of G. 6, and to this end historic costume is studied as a field for research and for suggestions of style variation as well as for the development of power of draftsmanship. As far as possible opportunities are given for actual practice in the various processes of the reproductive acts, as well as for the establishment of definite relations with commercial offices, printing houses and publishing establishments handling the reproduction of costume illustrations.

[Required in Course IV]

G. 9 COSTUMED MODEL (COLOR)

MISS HYSON

Preparation: G. 6 taken simultaneously

A major course of two hundred and sixteen hours of studio practice throughout the Senior year. Its purpose is to afford practice in rendering the costumed model in studies suitable for reproduction in color. Instruction is planned to offer practice not only from the model, but is arranged to develop the power to render in characteristic technique the textures and qualities of materials of costume.

[Required in Course IV]

DP. 1 & 2 FREEHAND PERSPECTIVE

MR. CROSS AND MISS HATHAWAY

A double major course of four hundred and thirty-two hours throughout the Freshman year divided between lectures and studio practice, with home work. Its purpose is to so train the observation through study of the appearance of things (*DP. 1*) as to develop power to draw with ease, certainty, and knowledge, not only from visible objects, but from memory and description.

Instruction begins with practice in the drawing of objects, both singly and in groups; proceeds to the recognition of the principles studied in interiors and exteriors; and leads to outside work in street scenes and landscapes. The methods employed develop clear thinking as applied to the visualization of primary masses, choice of essential divisions, and observation of constructive detail. Students are led to discover and correct errors of foreshortened surfaces, convergence of lines with resultant vanishing points, the vanishing of surfaces into horizontal, vertical, and oblique traces, and to apply practical methods of measurements by means of parallels, diagonals, and triangles.

Special attention is given to the development of sound pencil technique (*DP 2*). A note-book on the lectures given is required from every student, together with consistent illustrations in various mediums.

[Required in all Courses]

DP. 3 VALUES (CHARCOAL)

MISS BARTLETT

A minor course of one hundred and eight hours throughout the Freshman year. Its purpose is to develop recognition of values in casts and still life, and to attain reasonable power of expression of such values in charcoal. Instruction begins with representation in two tones of simple light and dark masses, attention being given to the separating edge of light from dark, and to the shape and relative proportions of these two masses. This study extends into more detailed rendering of light masses by the introduction of half-tones and high lights. Comprehensive study of the principles of light and shade follows with proper recognition of terms used in constructive

criticism, leading to detailed study of light and shade in backgrounds, foregrounds, cast shadows, reflected lights and methods of centering the interest. Students work from still life, fruit or plant form and ornament, and instruction includes individual and class criticism, with frequent time studies to test progress.

[Required in all Courses]

DP. 4 VALUES (OIL)

MR. MAJOR

A minor course of one hundred and eight hours of studio practice throughout the Freshman year. Its purpose is to develop the power of observation and expression of color values in a broad, intelligent and practical manner, as well as to afford practice in proportion, appearance and arrangement. Instruction deals with simple groups in the studio, planned in an orderly sequence of increasing difficulty, in order that students may acquire keen perception of refined color gained through the study of values in representative practice, with black and white oil medium. This is followed on the part of those students showing greatest progress by the opportunity to render in color simple consistent groups arranged to afford practice in expression of refinements of color as observed in still life.

Careful attention is given to checking inaccuracies in draftsmanship and students are encouraged to study in library and museum the best examples of consistent brush practice.

[Required in all Courses]

DP. 5 COLOR (OIL)

MR. MAJOR

Preparation: DP. 4

A major course of two hundred and sixteen hours of studio practice throughout the Sophomore year. Its purpose is to further develop the power of observation and expression of values and color as outlined in *DP. 4*. Instruction deals with more difficult objects and problems than those of the preceding course and very properly demands a higher standard of student accomplishment.

[Required in Course V]

DP. 6 VALUES (ANTIQUE HEAD)

MISS BARTLETT

Preparation: DP. 3 and DP. 4

A minor course of one hundred and eight hours throughout the Sophomore year, offering training in recognition of structure and values through the study of details (heads) of the antique. Its purpose is to lay a broad foundation for sound draftsmanship, and assure intelligent observation and correct expression which is so fundamental in the work of all following years. Instruction leads through correct methods of placing, visualization and blocking of the primary mass, appreciation and appearance of lines of construction, development of helpful methods of testing work, relation of masses of light and dark, study of the edge of the dark, modification of the planes of light and dark, and the relation of the head to the background with observation and expression of lost and found edges.

[Required in Courses I, II, III, IV and V]

DP. 7 ANTIQUE FIGURE

MR. HAMILTON

Preparation: DP. 6 taken simultaneously

A minor course of one hundred and eight hours throughout the Sophomore year, offering training in recognition of proportion, dominant line, foreshortening and values, through study of selected examples of the antique figure. Its purpose is to develop precision in observation and accuracy of expression in clean, direct line, through practice in representation of good proportion and harmonious flow of line in approved canons of classic form. Instruction proceeds through workmanlike methods of placing, visualization and blocking the primary mass, choice of essential divisions, search for significant detail, the intelligent checking of lines and masses by scales for height and width, plumbing, and tests for the direction of lines, the relation of masses of light and dark, the delineation of the edge of the dark against the light, modification of the planes of dark and light, the relation of the figure to the background with lost and found edges; and the study

of foreshortening of the human figure as shown in unvarying relation on these standard classic types; leading to the development of fixed ideals of fine proportion and the ability to draw with accuracy, intelligence and power.

[Required in Courses I, II, III, IV and V]

DP. 8 COLOR (OIL)

MR. MAJOR

Preparation: DP. 5

The equivalent of a major and minor course of three hundred and twenty-four hours of studio practice throughout the Junior year. Its purpose is to offer more extended practice in the observation and expression of values in connection with refinements of color in still life groups. Instruction deals with more difficult groups and problems than those outlined in *DP 5*, and students attain a more advanced technique. This is followed on the part of those students showing greatest progress in painting those groups in which the antique head is introduced, by opportunities for the study in color of characteristic heads from the portrait model, as a foundation for the work of the succeeding year.

[Required in Course V]

DP. 9 DRAWING THE FIGURE

MR. MUNSELL

Preparation: DP. 7 and DP. 10, taken simultaneously

The equivalent of a major and minor course of three hundred and twenty-four hours throughout the Junior year, devoted to drawing the figure. Its purpose is to develop power of observation of construction, proportion, character, and balance in various movements and poses, as studied from the life model; and to express these observations with accuracy, clearness, originality and force. Instruction deals with the growth of a drawing from the first workmanlike placing and visualization and blocking of the primary mass, choice of essential divisions, search for significant detail expressive

of character, force or charm of the model, intelligent checking of masses and lines by the use of scales for height and width, plumbing, direction of line to assure proportion or gesture, simplicity and breadth of relation of masses of light and dark, study of the edge of the dark against the light, modification of the planes of light and dark, and the relation of the figure to background with observation and expression of lost and found edges to as thorough an analysis as time may permit; and aims to develop ready recognition of construction and action, as shown in draftsmanship of intelligence and power.

Careful study of essential details of the figure are a part of the course, and students are required in home work to study the symbols and methods of the great historic draftsmen, make copies of their work, and to seek, observe and record, in library and museum, as much as possible of their accuracy, simplicity, force and power.

[Required in Courses III, IV and V]

DP. 9a DRAWING THE FIGURE

MR. MUNSELL

Preparation: DP. 7 and DP. 10 taken simultaneously

A minor course of one hundred and eight hours of studio practice throughout the Junior year devoted to drawing the figure. The purpose and conduct of this course are similar to DP. 9, but it represents an abridgment of the time devoted to that work, with especial emphasis placed upon the decorative character of poses, arranged with the thought of refinement of line and space filling quality.

[Required in Course II]

DP. 99 DRAWING THE FIGURE

MISS HYSON

Preparation: DP. 7 and DP. 10 taken simultaneously

A major course of two hundred and sixteen hours of studio practice throughout the Junior year, devoted to drawing the figure. The purpose

and conduct of this course are similar to *DP. 9*, with special emphasis placed upon those methods and that character of work which will best correlate with the Junior courses in costume illustration.

[Required in Course IV]

DP. 10 ARTISTIC ANATOMY (STRUCTURE)

MR. MUNSELL

Preparation: An elementary course

A minor course of one hundred and eight hours in the Junior year, divided between lectures, demonstrations and studio practice.

Its purpose is to give definite knowledge of the construction of the human figure compared with the lower animals, so that its fixed and variable masses may be understood, memorized and used in figure drawing. The costumed model and figure are analyzed for the expression of underlying anatomical structure and mass.

The course begins with a description of the skeleton, its surface expression, proportions, equilibrium and change of mass in action, and introduces knowledge of the larger muscular masses. A note-book is required, including original studies and illustrations from indicated sources, together with tests and examinations held from time to time during the course.

[Required in Courses II, IV and V]

DP. 11 COMPOSITION (ELEMENTARY)

MR. ANDREW

Preparation: An elementary course

A minor course of fifty-four hours throughout the Junior year, divided between lectures, blackboard demonstrations, composition problems, and class criticisms; with a minimum of one hundred and eight hours of home work. The purpose of the course is to develop power to create harmonious figure arrangements in line, value, and color either for decorative purposes or as an expression of emotion or occupation. Problems are assigned in

display and poster design, newspaper and magazine illustrations, and general commercial sketches. Students are required to collect and study designated examples of the work of old and modern masters in classic and current work, together with modern commercial illustration, in the thought that such collection and study leads to and aids in the deduction of elementary principles of arrangement, which after discovery and examination may show in conscious application in the student's individual work.

[Required in Courses III, IV and V]

DP. 12 PAINTING THE FIGURE

MR. DeCAMP

Preparation: DP. 8, DP. 9, DP. 10 and DP. 13 and DP. 14 taken simultaneously

The equivalent of a double major and a minor course of five hundred and forty hours throughout the Senior year, devoted to painting the figure.

Its purpose is to so develop and refine color discrimination that the experience shall be not only of educational value but find direct application in the decorative and industrial uses of the human figure. To a knowledge of action, proportion, and construction of the figure already possessed by the student, this course adds the closer observation and finer expression of subtle color relation presented by the observation of the living model. The study begins with simple color masses in relation to the background and leads to decorative problems. Costume is then draped upon the model and decorative schemes suggested. Students who develop aptitude for portraiture find opportunity for study of expressive heads. All students are required to make color analyses of at least three selected masterpieces, either decorative or pictorial in character.

[Required in Course V]

DP. 13 DRAWING THE FIGURE

MR. MUNSELL

Preparation: DP. 9, DP. 10 and DP. 14 taken simultaneously

A major course of two hundred and sixteen hours of studio practice throughout the Senior year. The purpose and conduct of the course are

similar to that outlined under *DP. 9* with special emphasis placed upon that character of work which will best correlate with *DP. 12* and *DP. 14*.

[Required in Course V]

DP. 13a DRAWING THE FIGURE

MR. MUNSELL

Preparation: DP. 9a and DP. 14 taken simultaneously

A minor course of one hundred and eight hours of studio practice throughout the Senior year devoted to drawing the figure. The purpose and conduct of this work is similar to *DP. 13*, but it represents an abridgment of the time devoted to that work, with especial emphasis placed upon the decorative character of poses, arranged with the thought of refinement of line and space filling quality.

[Required in Course II]

DP. 13b DRAWING THE FIGURE

MISS HYSON

Preparation: DP. 99 and DP. 14 taken simultaneously

The equivalent of a major and a minor course of three hundred and twenty-four hours of studio practice throughout the Senior year devoted to drawing the figure. The purpose and conduct of this course are similar to *DP. 99*, with special emphasis placed upon those methods and that character of work which will best correlate with the Senior courses in costume illustration.

[Required in Course IV]

DP. 14 ARTISTIC ANATOMY (FIGURE DESIGN)

MR. MUNSELL

Preparation: DP. 10

A minor course of one hundred and eight hours throughout the Senior year, divided between lectures, demonstrations, and studio practice.

Its purpose is to give definite knowledge of the construction and muscular masses of the human figure in action and repose, so that its fixed and variable elements may be understood, memorized, and used in figure drawing, composition, and design. The costume model and the figure are analyzed for the expression of action, foreshortening, and decorative use.

The course begins with the study of the muscular masses in detail and their forms in action and repose, and considers the adaptability of the whole figure to problems in composition by an analysis of leading lines, accents, and foreshortening. Analysis of gesture and facial expression is included in the course.

A note-book is required, including original studies, illustrations from indicated sources, and applications of the figure in given problems in composition, together with tests and examinations held from time to time during the course.

[Required in Courses II, IV and V]

DP. 15 COMPOSITION (ADVANCED)

MR. ANDREW

Preparation: D. 11

A half-minor course of fifty-four hours throughout the Senior year, divided between lectures, blackboard demonstrations, composition problems, and class criticisms; with a minimum of one hundred and eight hours of home work. The purpose of the course is to develop power in advanced figure composition representative of recognized types of arrangements applicable to the fields of illustrative, pictorial or decorative arts. Students are led through varying problems in types of figure arrangement to produce similar but at the same time individual expressions in the problems assigned. Students are also required to collect, study and classify under recognized types of figure arrangement those examples of classic and current work which may provide inspiring sources of reference material for future professional efforts.

[Required in Courses IV and V]

Me. 1 CONSTRUCTIVE DRAWING**MR. RAY**

A minor course of one hundred and eight hours throughout the Freshman year consisting of practice in making and reading working drawings. Its purpose is to develop technical proficiency in the use of constructive conventions; facility in the use of simple drafting instruments; and power to visualize and delineate form in three dimensions. Instruction begins with making and reading working drawings of familiar constructive details and the course is planned to serve as an introduction to the work of all departments. It thus serves those requiring knowledge of constructive conventions, and provides as well that power for clear visualization in three dimensions so necessary for those students entering the teaching, modeling, graphic arts or drawing and painting professions.

[Required in all Courses]

Me. 2 INSTRUMENTAL DRAWING**MR. RAY***Preparation: Me. 1*

The equivalent of a major and minor course of three hundred and twenty-four hours of drafting-room practice, and requiring in addition one hundred and sixty-two hours of home work throughout the Sophomore year. Its purpose is to provide for wise selection and practical use and care of instruments; for development of standards of drafting technique, including lettering and dimensions; and to assure the attainment of accuracy and power in instrumental rendering. Instruction consists of a series of problems in third angle projection, including the application of practical geometric problems, intersections, and developments. Students are required to understand and demonstrate the theory by which the different views are located, and to construct models and apparatus to prove and illustrate problems. Training is given in various forms of pictorial representation, including isometric drawing, oblique, cabinet and other forms of projection; and students do much work in constructing pictorial views from orthographic projections,

and, by reversing the process, produce working drawings from pictorial projections. The course also includes a series of progressive exercises in shades and shadows.

[Required in Courses VI and VII]

Me. 2a INSTRUMENTAL DRAWING

MR. RAY

Preparation: Me. 1

A major course of two hundred and sixteen hours throughout the Sophomore year. The purpose of this course and its conduct are similar to Me. 2, but offers class room practice for Architectural Drafting students throughout a shorter period.

[Required in Course VII]

Me. 3 MACHINE SKETCHES

MR. RAY

Preparation: Me. 2, taken simultaneously

A minor course of one hundred and eight hours of drafting-room and outside practice in making freehand working drawings and sketches, and rendering pictorial views, requiring in addition some fifty-one hours of home work, throughout the Sophomore year. Its purpose is to develop the power, so valuable and necessary to all draftsmen, to make rapid and neatly drawn sketches which contain all the necessary data and dimensions for a complete representation and understanding of any object.

[Required in Course VI]

Me. 4 SHOP DRAWINGS

MR. RAY

Preparation: Me. 2 & 3, taken simultaneously

A major course of two hundred and sixteen hours of drafting-room practice throughout the Sophomore year. Its purpose is to develop facility and high standards of drafting technique in the production of working drawings

made from the sketches of *Me. 3*, and presenting full graphical representation in scale drawings of the shape of every part of the objects studied. Instruction pays particular attention to dimensioning; finish marks; explanatory notes; descriptive titles; specifications; detail and assembly drawings; fastenings; bolts and nuts; studs; threads and fittings; machine screws; conventional symbols; checking and filing systems; and tracing and blue printing.

[Required in Course VI]

Me. 5 VISE AND BENCHWORK

MR. RAY

Preparation: A course for beginners

A minor course of one hundred and eight hours of shopwork in the first term of the Sophomore year. Its purpose is to give a knowledge of fundamental operations which must always be performed by hand tools at the bench. Instruction is given by lectures and demonstrations, and includes the following principles and processes: laying out work; angles of cutting tools; practice in grinding tools; chipping cast and wrought iron; filing, scraping and testing.

[Required in Course VI]

Me. 6 FORGING

MR. RAY

Preparation: Me. 5

A minor course of one hundred and eight hours of forge shop practice in the second term of the Sophomore year. Its purpose is to give knowledge of fundamental operations of the manipulation of iron and steel under heat. Instruction is given by lectures and demonstrations, and includes the following: building and care of fires; heating, drawing, forming, bending, upsetting and punching metal; bolt making; butt and scarf welding; and welding and tempering steel.

[Required in Course VI]

Me. 7 PHYSICS

MR. RAY

Preparation: A review of high school courses

A half-minor course of fifty-four hours of classroom and laboratory practice, also requiring in addition some fifty-four hours of home work, during the first term of the Sophomore year. Its purpose is to review a portion of high school physics and instruction includes motion and force, work and energy, gravitation, falling bodies, the pendulum and the operation of simple machines.

[Required in Courses VI and VII]

Me. 8 DESCRIPTIVE GEOMETRY

MR. RAY

Preparation: Me. 2

A minor course of one hundred and eight hours of drafting-room practice, and requiring in addition one hundred and eight hours of home work, throughout the Junior year. Its purpose is to give thorough training in visualization and delineation of geometric form in all positions, and in every practical relation to the planes of projection. Instruction deals with concrete and imaginary solids, and seeks to introduce the student to practical problems the solving of which shall develop power to meet actual conditions of drafting-room and construction practice.

[Required in Courses VI and VII]

Me. 9 MACHINE DRAFTING

MR. RAY

Preparation: Me. 3 and Me. 4

The equivalent of a major and minor course of three hundred and twenty-four hours of drafting-room practice, and requiring in addition two hundred and twenty-four hours of home work, throughout the Junior year.

Its purpose is to develop the power of precise workmanship and high standards of technique. Instruction consists of studies of proportion of machine parts; the plotting of mechanical motions; the transmission of power by means of belts and gearing; the study of drafting-room systems; and the preparation of patent office drawings.

[Required in Course VI]

Me. 10 MACHINE TOOL PRACTICE

MR. RAY

Preparation: Me. 5 and Me. 6

The equivalent of a major and minor course of three hundred and twenty-four hours of shopwork throughout the Junior year. Its purpose is to give training in operating machine tools and to the production of accurate results thereon. Instruction includes practice in centering, squaring, straight and taper turning and fitting, outside and inside screw cutting, chucking, reaming, finishing and polishing.

[Required in Course VI]

Me. 11 MATHEMATICS

MR. KENDALL

Preparation: Me. 8

A half-minor course of fifty-four hours of classroom and recitation work, together with an equivalent amount of home work, during the Junior year. Its purpose is to give practical acquaintance with the application of mathematics to problems of construction. Instruction includes a study of graphic and algebraic statics, with special reference to their application in machine shop and drafting-room practice.

[Required in Courses VI and VII]

Me. 12 DESCRIPTIVE GEOMETRY

MR. RAY

Preparation: Me. & A. 9

A minor course of one hundred and eight hours of drafting-room practice, and requiring in addition one hundred and eight hours of home work, throughout the Senior year. Its purpose is to give thorough training in visualization and delineation of geometric form in all positions and relations. Instruction seeks to introduce the student to practical problems of actual construction practice, and includes the subject of delineating and developing warped surfaces.

[Required in Courses VI and VII]

Me. 13 MACHINE DRAFTING

MR. RAY

Preparation: Me. 10 and Me. 11

A double major course of four hundred and thirty-two hours of drafting-room practice throughout the Senior year. Its purpose is to develop high standards of workmanship and technique. Instruction continues the general practice outlined in Me. 10 and concludes with the design of original machines from given specifications.

[Required in Course VI]

Me. 14 MACHINE TOOL PRACTICE

MR. RAY

Preparation: Me. 10, Me. 11, and Me. 14 taken simultaneously

A double major course of four hundred and thirty-two hours of shopwork throughout the Senior year. Its purpose is to give training in operating machine tools, to the production of accurate results thereon, and to develop that knowledge of process and manipulation of material so necessary to the draftsman teacher. Instruction includes extended practice in machine operation and provides for the construction of original machines worked out in the drafting room in Me. 14.

A. 2 INSTRUMENTAL PERSPECTIVE

MR. CROSS

Preparation: DP. 1 & 2

A minor course of one hundred and eight hours throughout the Junior year, divided between lectures, classroom practice and home work. The purpose of the course is to so present the fundamental principles of parallel, angular and oblique perspective, together with shadows and reflections, that the practical, everyday problems of the architect's and designer's offices may be solved intelligently.

The problems are arranged to develop a knowledge of professional methods, giving power to render plans and elevations of exteriors and interiors into scientific perspective drawings, or to construct the same from descriptions or specifications. A note-book on the lectures given is required from every student, together with consistent illustrations and the solution of problems in various mediums.

[Required in Course VII]

A. 3 ARCHITECTURAL CONSTRUCTION

MR. KENDALL

Preparation: Me. & A. 1

A major course of two hundred and sixteen hours of drafting-room practice, requiring in addition a considerable amount of home work, throughout the Sophomore year. Its purpose is to give training and practice in drawing and detailing construction, principally in wood.

[Required in Course VII]

A. 4 ELEMENTS OF ARCHITECTURE

MR. KENDALL

Preparation: An elementary course

A major course of two hundred and sixteen hours of drafting-room practice, requiring in addition a similar amount of research and home work, throughout the Sophomore year. Its purpose is to give training in the forms, proportions and relations of details of the classic orders, and their utilization in general building construction.

[Required in Course VII]

A. 5 MATHEMATICS

MR. KENDALL

Preparation: A review of high school courses

A half-minor course of fifty-four hours of classroom and recitation work, also requiring in addition about one hundred and eight hours of home work, throughout the Sophomore year. Its purpose is to review a portion of the high school mathematics, and includes algebra through quadratic equations, also plain geometry, for the derivation of principles of value in mechanical and architectural practice.

[Required in Courses VI and VII]

A. 6 ARCHITECTURAL CONSTRUCTION

MR. KENDALL AND FRIENDS OF THE SCHOOL

Preparation: A. 3 & 4

The equivalent of a major and minor course of three hundred and twenty-four hours of drafting-room practice, requiring in addition a considerable amount of home work, throughout the Junior year. Its purpose is to offer fundamental knowledge of fireproof building materials and to give training in drafting and detailing such materials in practical construction. Instruction is planned to introduce in talks and lectures those friends of the School who are engaged in the fields of brick-making, terra cotta manufacture, cement construction and building superintendence, in order to give students of this course wider opportunities for close relations with the building trades.

[Required in Course VII]

A. 7 ARCHITECTURAL RENDERING

Preparation: An elementary course.

A minor course of one hundred and eight hours of studio and classroom practice throughout the Junior year. Its purpose is to afford practice in freehand drawing from ornament, advanced work in pencil and pencil and tint, particularly of street scenes and buildings, as well as the rendering of architectural details.

[Required in Course VII]

A. 8 MATHEMATICS

MR. KENDALL

Preparation: Me. 5

A minor course of one hundred and eight hours of classroom and recitation work together with an equivalent amount of home work, during the Junior year. Its purpose is to give practical acquaintance with the application of mathematics to problems of construction. Instruction begins with graphic statics and leads to simple structural design including the practical design of beams, columns and general framing.

[Required in Courses VI and VII]

A. 9 ARCHITECTURAL CONSTRUCTION

MR. KENDALL

Preparation A. 3, A. 4, and A. 6

A major and minor course of three hundred and twenty-four hours throughout the Senior year to which students are required to devote all the time available from other work. Its purpose is to afford further practice in detailing architectural construction and aims to give drafting room experience. Instruction is planned to include visits to actual construction and the preparation of details for such work. A full set of plans and details for a building will be made by each student during the latter part of the year.

[Required in Course VII]

A. 10 ARCHITECTURAL RENDERING

Preparation: A. 7

A half minor course of fifty-four hours of studio and classroom practice throughout the Senior year. Its purpose is to afford practice in rendering in pen and ink and water color and leads to the preparation of exhibition drawings.

[Required in Course VII]

A. 11 MATHEMATICS

MR. KENDALL

Preparation: A. 8

A minor course of one hundred and eight hours of classroom and recitation work, together with an equivalent amount of home work, during the Senior year. Its purpose is to give practical acquaintance with the application of mathematics to problems in construction, begun in A. 8. Instruction deals with various phases of steel construction and includes the practical design of roof trusses, column connections, etc.

[Required in Course VII]

A. 12 ARCHITECTURAL RESEARCH

MR. KENDALL

Open only to Senior Students

A minor and a half course of one hundred and sixty-two hours throughout the Senior year devoted to the making of measured drawings, sketches, tracings, and reading and research on architectural subjects. The purpose of the course is to supplement other work in Department VII and to increase the knowledge and architectural vocabulary of the student. Each student will be required to make and keep a sketch book.

[Required in Course VII]

W. 1 BENCHWORK

MR. WILDER

An elementary course

A minor and a half course of one hundred and sixty-two hours in the first half of the Sophomore year, designed to familiarize the pupil with the mechanical construction of common bench tools, with the work for which each is adapted, and with the materials, principles and processes used in elementary joinery. Its purpose is to develop a fair degree of mechanical intelligence and technical skill in the use of tools. The class is conducted in small sections, each in charge of a student instructor, and the program is arranged to work out several simple problems. Note-book records of the student's work form an integral part of the course.

[Required in Courses I and II]

W. 2 GROUP PROBLEMS IN WOODWORKING

MR. WILDER

Preparation: W. 1

A minor and a half course of one hundred and sixty-two hours in the second half of the Sophomore year, covering many of the principles of joinery. Its purpose is to develop leadership through the planning and solution of larger group problems. The class is divided into groups, each under the direction of a pupil selected to act as foreman, and the personnel of the group changes from time to time. Emphasis is thus given to uniting and directing collective energies, instead of centering on the development of the individual as in course *W. 1*. Technical skill is gained through the selection of problems involving repetition of processes by each student until proficiency entitles to advancement or change of work.

[Required in Courses I and II]

W. 3 MANUAL TRAINING METHODS

MR. WILDER

Preparation: W. 1 and W. 2 or D. 5 and W. 6.

A half-minor course of fifty-four hours in the first half of the Senior year, divided between lectures, class discussions and written work. Its purpose

is to offer a survey of the development of manual training, its aims, classroom management, methods, materials and supplies, equipment, processes, etc. Practice is offered in planning courses in woodwork, and lesson plans involving the collection and arrangement of forty typical problems in woodwork for the three upper grammar grades, and the first years of the high school. Thorough investigation of such pertinent topics as size, arrangement, and lighting of the manual training room; choice, cost, and care of equipment and supplies; kinds and characteristics of woods used; forestry; lumbering; milling; commercial sizes of material; storing of supplies; cost of lumber; estimates; etc.

A special feature of the course is the discussion of the literature of manual training, together with the making and the arrangement of a card catalogue of sources of material. Each student prepares a note-book covering the work of the course.

[Required in Course I]

W. 4 MANUAL TRAINING PRACTICE

MR. WILDER

Preparation: W. 1; and W. 2 or D. 5; and W. 6, together with W. 3 taken simultaneously

A major course of two hundred and sixteen hours in the first half of the Senior year, affording practice in woodworking problems having special bearing in manual training courses in public schools. Its purpose is to afford opportunity for the execution of various projects assigned in courses of study planned by members of the class. Students construct various objects of general usefulness and beauty from full scale working drawings. A partial list of such objects includes sewing tables, work boxes, moth chests, serving trays, lamp bases, clock cases, and other light furniture. Emphasis is laid upon good design, correct construction, and sound craftsmanship; and students are expected to bring their work within an estimated time limit for each problem.

[Required in Course I]

W. 5 FURNITURE CONSTRUCTION (PRACTICE)

MR. WILDER.

Preparation: W. 1; and W. 2, together with D. 5 taken simultaneously

A major course of two hundred and sixteen hours throughout the Junior year, affording shop practice in actual construction. Its purpose is to develop facility, knowledge, practice and technique through typical cabinet-making problems, and involves the building of several pieces of furniture from original designs produced in D. 5.

A special feature of this course is the visiting of woodworking and designing establishments, followed by reports, notes and sketches, as records of observations.

[Required in Courses I and II]

W. 6 FURNITURE CONSTRUCTION (PRACTICE)

MR. WILDER

Preparation: W. 1; W. 2; and D. 5, taken simultaneously

A major course of two hundred and sixteen hours throughout the Senior year, affording shop practice in actual furniture construction. Its purpose is to furnish to designers and others interested in interior decoration with first hand knowledge of those construction processes which enter into the making of tasteful and substantial furniture. Instruction is planned to develop original problems, the designs and drawings being produced in the design class and the various principles of construction illustrated, discussed, and demonstrated in the woodworking room. The course includes the characteristics, cost, and marketing of various furniture woods; milling operations used in preparing cabinet woods; recognition of grain of wood from the standpoint of strength and beauty; structural joints; glue, its preparation and varied use; wood finishes, etc. The variety of objects designed by the class provides for the consideration of a wide range of problems in construction and tends to eliminate many of the errors in design so common in modern furniture.

[Required in Course II]

W. 7 CARPENTRY (ELEMENTARY)

MR. WILDER

Preparation: W. 1 and W. 2 or equivalent

A major course of two hundred and sixteen hours in the first half of the Junior year, divided between lectures, blackboard demonstrations, class discussions and woodworking problems. Its purpose is to offer a survey of forestry materials, the recognition of common woods, sources of lumber supply and lumbering operations, milling practice, seasoning, commercial sizes, prices, etc. Practice is offered in ordinary framing, plain roof framing, and hip and valley construction.

It is expected that pupils after making a framing model at the bench will construct the corner section of a two-story dwelling on a large scale, providing practice in framing, boarding and finishing the outside; shingling the roof; preparing window and door openings; setting partitions and plaster beads; lathing, etc., leaving the interior ready for the operations in advanced carpentry (W. 8).

[Required in Course VII]

W. 8 CARPENTRY (Advanced)

MR. WILDER

Preparation: W. 7

A major course of two hundred and sixteen hours during the Junior year. Its purpose is the study of interior finish and built-in cabinet work common to the simpler wooden houses, and to complete the practice on framing and heavier construction offered in elementary carpentry (W. 7.) The course includes the repair of an old floor; laying and finishing a new floor; setting glass; building closets; building and fitting shelves and drawers for linen closet; setting windows and door frames; hanging doors and windows; fitting hardware; building paneled wainscott; construction of straight stairway; etc. The class will work on and complete the corner section of the two story dwelling erected in W. 7.

[Required in Course VII]

W. 9 PATTERN-MAKING

MR. WILDER

Preparation: W. 1

A major course of two hundred and sixteen hours throughout the Junior year, divided between bench and casting practice. Its purpose is to give a clear notion of the importance of this art in industrial life, and to explain to some extent the principles and practice of the foundry. Work is based upon clear understandings in reading blue-prints, and simple patterns of objects in common use, selected as typical of the class to which they belong, are made by the class. Various flasks are constructed and certain patterns are molded and cast in soft metal. Each student designs a simple casting for school or home use and makes the pattern as an individual project.

[Required in Course VI]

E. 1 BUSINESS CORRESPONDENCE

MISS DAMRELL

Preparation: Some knowledge of commercial letter writing

A half-minor course of fifty-four hours of classroom work, requiring, in addition, a similar amount of home work, throughout the Sophomore year. Its purpose is to review essential details of English composition studied in correct business forms and letters and to give definite instruction and training in filing and office practice.

[Required in Courses VI and VII]

E. 2 BUSINESS FORMS IN ARCHITECTS' OFFICES

MISS DAMRELL

Preparation: E. 1

A half-minor course of fifty-four hours of classroom work, requiring, in addition, a similar amount of home work, throughout the Junior year. Its purpose is to continue the study of the correct use of English in business forms and letters; also to give definite instruction in the preparation of contracts and the writing of specifications; and additional instruction in filing and office practice.

[Required in Course VII]

E. 3 BUSINESS CORRESPONDENCE

MISS DAMRELL

Preparation: Some knowledge of commercial letter writing

A half-minor course of fifty-four hours of classroom work, requiring, in addition, a similar amount of home work, throughout the Senior year. Its purpose and content are the same as *E. 1*.

[Required in Course I]

E. 4 BUSINESS FORMS IN ARCHITECTS' OFFICES

MISS DAMRELL

Preparation: E. 2

A half-minor course of fifty-four hours of classroom work, requiring, in addition, a similar amount of home work, throughout the Senior year. Its purpose is to continue and advance the work of *E. 2*, giving further instruction in the details of outlining and writing specifications, and making contracts and office forms.

[Required in Course VII]

HISTORY OF INDUSTRIAL ART

The Massachusetts Normal Art School believes that knowledge of the history of industrial art should be a part of the artistic and professional equipment of every student and that the relationship between the various art expressions, whether great or small, should be a part of the understanding of and a joy to every craftsman. The study of this feature of liberal education rests upon the platform that the art of a nation is the visible expression of its ideals, and that in the monuments and crafts of historic peoples may be read the story of the nations.

A somewhat similar manner of developing each phase of this subject is outlined in the courses which follow, and may be described as a comparative method of study. The influences which have served to modify or control a national art development are first presented. There are, therefore, in each of the courses references to the land and the people under study, presenting clear pictures as well of the geographical, geological, climatic or religious conditions which were the environment of the nation. The social and political fabric, the national mode of living, the routes of trade or travel, intercommunication or foreign commerce, together with the influence of historic or ancestral styles are also presented. A second point for study is a consideration of the great examples of a nation's art history, its monuments, its masterpieces and gems of industrial art, to see how far they reflect these conditions of national environments. Next follows a consideration of historical art character, with some attention to analytical comparison of the details of a national style with other and related styles.

These courses are a part of the program of every department of the school and are covered by all students during their Sophomore, Junior and Senior years.

HA. 1 HISTORY OF INDUSTRIAL ART (ARCHITECTURE)

THE DIRECTOR

A minor course of one hundred and eight hours throughout a school year, divided between lectures, library research, and comparative study of periods and styles; also requiring a prescribed amount of reading and the preparation of note-books. Its purpose is to give such an outline of art history, illustrated

in the development of architectural style, as should be part of the artistic and professional equipment of every student. It aims, as well, to offer right understanding of the relationship between architectural development in general and the more specific phases of the minor arts and crafts in which the industrial worker may be engaged. Instruction is offered through a course of lectures, illustrated with carefully chosen lantern photographs presenting historic periods and national styles, on the basis of a comparative method contrasting architectural forms and details. The effort is made throughout this course to present rightly the great movements of architectural development as a mirror of historical and national growth; to place architecture in its proper position as the mother of all the arts of sculpture, decoration or painting; and to foster a proper appreciation of the debt owed by every individual to the great art which everywhere shelters, with which every citizen must come in daily contact, which reflects the best conditions of our time, and enshrines the most sacred of our national thoughts.

(Required of all students taking any course during the Sophomore, Junior, and Senior year. Scheduled for school year of 1916-17.)

HA. 2 HISTORY OF INDUSTRIAL ART (ORNAMENT AND SCULPTURE)

THE DIRECTOR

A minor course of one hundred and eight hours throughout a school year, divided between lectures, library research, comparative study of periods and styles, and modeling; requiring a prescribed amount of reading, tracing and the preparation of note-books. Its purpose, like that of the History of Architecture, is to give such an outline of art history, illustrated in the development of ornament and sculpture, as should be a part of the artistic and professional equipment of every student. It aims, as well, to present a clear idea of the evolution of ornament and sculpture and the relation of these important phases of historical development to the industrial and applied arts. Instruction is offered through a series of illustrated lectures, presenting examples chosen to best picture the growth of ornament and the historic advance in the arts of sculpture. In order to connect this course with that on Architecture and to make it thoroughly understood by students who have not taken the preceding lectures, references to the dependence of ornament and sculpture

upon architecture as the mother of all arts are constantly made, and the attempt made to present a right viewpoint from which to study all national and racial developments. In this way it is believed that examples of ornament and sculpture will not be studied as isolated productions, but will recall through characteristic evidences their right and proper position in historical sequence, and thus aid in causing the study of industrial art to take its proper place as a part of liberal education.

(Required of all students taking any course during the Sophomore, Junior, and Senior year. Scheduled for school year of 1917-18.)

HA. 3 HISTORY OF INDUSTRIAL ART (PAINTING AND MURAL DECORATION)

THE DIRECTOR

A minor course of one hundred and eight hours throughout a school year, divided between lectures, library research, and comparative study of schools and masters, also requiring a prescribed amount of reading and the preparation of note books. Its purpose, like that of the courses on Architecture, Ornament and Sculpture, is to give such an outline of art history, illustrated in the rise and development of the schools and masters of painting, as should be a part of the artistic and professional equipment of every student. It aims, as well, to lead toward a recognition of rhythmic line, arrangement, and harmonious color, as well as to treat of painting as a mirror of the costume, life, and times in which the artist flourished. Instruction is offered through a series of lectures illustrated with carefully chosen lantern photographs, presenting such world masterpieces as may best illustrate the rise of the historic schools, as well as the development of modern painting and mural decoration. In order to connect the course with those on Architecture and Ornament and Sculpture and to make it thoroughly understood by students who have not taken the preceding courses, references to the position of great masterpieces in schemes of architectural and ornamental development are constantly offered, and the attempt made rightly to relate this study of the history of art to national and social developments. In this way it is hoped that the world's masterpieces will be remembered not as isolated museum examples but through study of the relations and settings for which they were originally produced, there will be gained some recognition of their position in historical development and thus further the study of industrial art as a proper part of liberal education.

(Required of all students taking any course during the Sophomore, Junior, and Senior year. Scheduled for school year of 1915-16.)

THE MASSACHUSETTS NORMAL ART SCHOOL ENDEAVORS NOT ONLY SUCCESSFULLY TO TRAIN ITS STUDENTS FOR LEADERSHIP IN INDUSTRIAL ART, BUT AIMS TO CO-OPERATE WITH EDUCATORS AND INDUSTRIAL WORKERS BY RECOMMENDATION OF THOSE GRADUATES BEST PREPARED TO UNDERTAKE REQUIRED WORK. APPLICATIONS FOR SUCH TEACHERS AND INDUSTRIAL ART WORKERS SHOULD BE ADDRESSED TO "DIRECTOR, MASSACHUSETTS NORMAL ART SCHOOL, NEWBURY AND EXETER STREETS, BOSTON."

PAST PUPILS ARE EARNESTLY REQUESTED TO INFORM THE DIRECTOR OF ANY CHANGE OF POSITION.

MASSACHUSETTS NORMAL ART SCHOOL

SCHOOL YEAR

Entrance examinations for admission to the Freshman Class will be held at 9 A.M. on Saturday, September 18, at the Massachusetts Normal Art School, corner of Newbury and Exeter Streets.

Examinations for students conditioned in Freshmen, Sophomore, or Junior work will be held during the school week of Monday, September 20, to Friday, September 24 inclusive, on days and hours to be assigned.

Members of the Sophomore, Junior, Senior and Post Graduate classes must register either in person or by communication on September 18 before 11 o'clock. The enrollment of the school is absolutely limited, and those who fail to register may find their names upon the waiting list.

The school will reorganize at 9 o'clock on Monday morning, September 27.

The year is divided into two terms. The first term will begin September 27, 1915, and end February 4, 1916. The second term will begin February 7, and end the latter part of June, 1916. The sessions are from 9 A.M. to 3.30 P.M., except Saturdays, with a recess of one-half hour at noon.

Vacations and holidays are as follows: Columbus Day, Thanksgiving Day and the remainder of the week, Christmas recess (including New Year's Day), Washington's Birthday, Good Friday, Patriot's Day, one week beginning the second Monday in April, and Memorial Day.

MASSACHUSETTS NORMAL ART SCHOOL

SCHOOL GOVERNMENT

The rules, regulations and discipline of the school are made as simple and purposeful as possible. Students should feel that the requirements are ordered with a view to the best progress of all concerned, and should therefore be loyally observed by every member of the school.

ATTENDANCE AND PROGRESS

Students should be in the building, register attendance, secure and prepare all material, and be in position for work in studios, classrooms or lecture rooms, promptly on the sounding of the warning bell at 8.55 A.M. Studio and classroom doors will close promptly at 9 o'clock, and only those students coming by train or from long distances by trolley are expected to claim admittance thereafter.

Students should return promptly to their desks or easels after the close of recess, on the striking of the bell at 12.30 o'clock.

Students absent one week without notice or excuse will lose their enrollment, can be reinstated only upon application to the director, and may find their places filled from the waiting list.

At the end of each term, students who have made little or no progress in their studies and also have shown an indifference to proper deportment or a disregard for punctuality will be retired from the school.

Time sketches and unannounced tests will be held from time to time during the school year in all subjects, and students will be ranked upon both classroom and home work. Students must obtain an average of 80% in all subjects, and must not fall below 75% in any subject, in order to enter upon the next year's work. (See "Examinations for Students conditioned," page 94).

LOCKERS AND MATERIALS

Each student is required to rent two lockers, one for materials, the other for hat and wraps. Payment of one dollar for this service must be made to the curator upon the opening of school in September, which

MASSACHUSETTS NORMAL ART SCHOOL

amount will be refunded at the close of school in June, upon return of both keys. Two or more students cannot rent lockers in common.

All materials, clay, plaster, modelling wax, drawing boards, portfolios, easels, etc. (of standard prescribed patterns) required by the students are to be provided at their expense.

All work must be put away before the students leave the building, and any work left about the studios, classrooms or lecture rooms is liable to confiscation.

SCHOOL UNIFORM

All students are required to provide themselves with smocks or working blouses of a type prescribed by the Faculty and of the uniform colors adopted: green for the Freshmen, brown for the Sophomores, gray for the Juniors, and blue (the school color) for the Seniors. Uniform sleeve devices are prescribed to show departments of instruction, class officers, etc., and the smocks or blouses are worn throughout all sessions of the school.

SCHEDULES OF INSTRUCTION

Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted about the building. Students are required to meet these programs, must not expect admission to the classrooms or studios at other times, and may not claim the instructors' attention save during these specified periods.

REGISTRATION NUMBER

On entering the school each student is recorded in the registration book against an accession number, which number is an individual possession, is carried through undergraduate years, and naturally remains fixed in all alumni records.

These registration numbers are utilized to identify student work; on library cards, loan slips or attendance boards; and to serve as anonymous, yet accurate and convenient identification whenever necessary.

MASSACHUSETTS NORMAL ART SCHOOL

One address plate, carrying full name, address and registration number, will be provided by the school for every student for use in addressing material, preparing class and department lists, and for general office service. Students will be required to report any change of course or address, and a fee of ten cents will be charged for any such changes upon the original address plate.

STUDENTS' WORK

Students will hand all work, when finished, to the instructor in charge. Work which most closely expresses the instructors' requirements outlined for the particular lessons or which represents the greatest student advancement will be displayed on the classroom screens for one week.

Material suitable for the annual exhibition will be retained and the balance returned to the students from time to time during the school year.

Such studies from the work of each pupil as the director may select will be retained for the use of the school, or for circulation and exhibition throughout Massachusetts by the Department of Art Education.

DAMAGE TO SCHOOL PROPERTY

Any damage to school property must be made good by the student or students causing it. In case of failure to do this the amount of the damage will be assessed upon the members of the class during whose schedule the damage occurred.

TELEPHONE AND MAIL

Students will not be called to the telephone during school sessions, and the school telephone is not to be used as a pay station.

Students must arrange to receive all mail at their homes.

LUNCH ROOM

A lunch room has been provided in the building where students may eat lunches brought from home or purchased at the counter.

APPENDICES

A REPORT OF PROGRESS

REORGANIZATION. NEW SITE. ARCHITECT FOR NEW BUILDINGS.

At the Institute held April 12, 1912, under the direction of the Board of Education, at the School, it was announced that it was the most earnest purpose of the Board of Education to recommend to the Legislature that the Massachusetts Normal Art School be provided with a new site, new buildings, and new and adequate equipment for its work.

The School Catalogue of 1914-15 showed marked progress in the general scheme of school extension and the present catalogue continues that story in all departments, now showing definite specialized programs for the Freshman, Sophomore, Junior and Senior years.

Immediately after the approval by Governor Walsh (July 7, 1914) of the act of Legislature providing the funds and authorizing the purchase of a new site for the Normal Art School, the Board of Education caused to be inserted in the Boston daily newspapers of July 11th and July 15th, 1914, an advertisement announcing an "Invitation for Proposals of Land" and calling for the filing, up to August 15, 1914, of plans and descriptions of such offerings as might meet the specifications outlined therein.

Sixty-nine communications were received in response to this general advertisement and two or three tenders were received after the date assigned. In several cases different agents filed descriptions of the same parcels of land and careful classification showed about fifty offerings, all of which were visited and most carefully studied. Naturally a proportion of the sites offered did not meet all the specifications advertised. Some were deemed to be so far from Park Street Subway Station as a center as to be quite inaccessible to students of day and night classes. Others presented constructive difficulties; some were insufficient in area; certain others were handicapped by undesirable surroundings; and some were beyond the appropriation available.

By a process of elimination, therefore, the number of sites which deserved careful consideration were reduced to ten. These were visited and studied in all details many times, which further consideration reduced the number deemed worthy of presentation to His Excellency, the Governor, and the Executive Council, to four, any one of which sites would have represented interesting locations for the future home of the School. These offerings were:

A site commonly referred to as the "Commonwealth Avenue Hill" property in the Brighton district of Boston representing the

Samuel S. Learned estate, a portion of the William H. Monroe estate, with a narrow tract through the Horace W. Jordan estate representing approximately a million square feet, with two exits on Commonwealth Avenue (203 feet and 70 feet respectively) a frontage of 688 feet on Warren Street and a frontage of 321 feet on Washington Street.

This land lies high above the city, faces to the north, overlooking a large part of Boston and Cambridge and with an unbroken horizon to the Arlington hills. It presents a broad fairly level area, on the top of a sloping hillside with possibilities of both high level and lower area groups of buildings.

Careful consideration was also given to the "Allston Golf Links Site" the price of which was however greatly in excess of the money appropriated, and the taking of which involved the exchange of the present School building, under however, most favorable conditions.

Also offered and considered by the Board was the unique and forest covered tract on Single Tree Hill on Boylston Street in Brookline and known in the discussions as the "Lyman Estate." Near this another offering known as the "Wright Estate" was given much study.

At the meeting of His Excellency, the Governor and the Executive Council on November 25, 1914, the recommendations of the Board of Education in regard to the "Commonwealth Avenue Hill" site were approved. Steps have since been taken to acquire this property.

The School is to be congratulated upon the securing of this land at figures well within the money appropriated, leaving the full value of the present property on Newbury and Exeter Streets to be devoted to the building funds of future hill-top structures.

The Massachusetts law requires the filing by any Board of complete plans, specifications, and bids for construction before appropriations can be requested for the erection of any building. During the winter the Board has given careful study under the broadest of expert advice to the material needs of the reorganized School. The Director of Art Education has visited and conferred with the executives of many of the leading art and industrial schools and art museums of the United States. The advice of the graduates of the School has been freely sought on all material lines

as would assure efficient and economical construction. Working plans for equipment sufficient to house the present school (350 pupils) have been drawn and tested in every way possible to assure a successful solution of this important problem.

Toward the close of the school year the Board considered the important matter of a choice of an architect. Letters were sent to the leading architects of Massachusetts asking whether they desired to be considered among the list of firms from which the architect was to be chosen. Careful and professional study of the structures designed and erected by these men was undertaken, particular attention being paid to their solution of important school problems on unique and original designs. This important list, like the group of lots offered as possible sites was studied by a process of elimination. Into this entered the definite agreement to consider no firm in any way identified with the school and its work, or in any way related professionally or otherwise to any member of the Board or faculty of the School. This barred from consideration, much to the regret of the Board, certain graduates of the Normal Art School who have achieved recognition for most advanced and successful architectural work.

Under date of July 12th the Board of Education announced the selection of the firm of Cram and Ferguson as the architects commissioned to prepare the plans required by law before requesting Legislative appropriations. The high and unique standing of Mr. Ralph Adams Cram and his associates, together with their successful work as designers of the buildings for the Government military institution at West Point, New York, the unique structures of the Rice Institute in Texas and other fine architectural foundations speaks much for the character of educational structure in which it is hoped to eventually house the School.

From the day of the first announcement of the purposes of the Board of Education to reorganize this institution and to rebuild on a new site, this parent school has found itself supported and sustained by a constantly increasing body of strong and influential friends, who recognized the strength of its reputation, the justness of its cause and its opportunities for economic helpfulness.

To all who have in any way advanced its progress to this stage, the Massachusetts Normal Art School offers its most grateful acknowledgments.

J. F. H.

THE MASSACHUSETTS NORMAL ART SCHOOL WITHIN THE HORIZON OF PHILANTHROPY

The Massachusetts Normal Art School, during its forty-two years of service, has enrolled between four and five thousand students, over sixteen hundred of whom have graduated with honor and undertaken their share in the world's work of education and industry. This school has furnished the directors for twelve art and technical schools and college art departments. Between two and three hundred cities and towns are supervised in drawing, manual training or practical arts by its graduates. Nearly one hundred and thirty normal schools, high schools or private schools are guided in applied art training by the teachings of this institution worked out by its graduates, while a goodly number are winning their way in more elementary fields. Twenty-six of our prominent American painters and sculptors, nearly all of whom are doing decorative work, have studied in or graduated from this school. The alumni list of successful workers in applied art contains the names of interior decorators, designers, workers in leaded glass, craftsmen, potters, illustrators, engineers, mechanical draftsmen, architects, architectural draftsmen, art editors, writers, lecturers, photographers and prominent business men. The experimental years of this school are long since past. Its record is secure. Happily its years of wandering from one temporary site to another are also over.

The opportunities of the Massachusetts Normal Art School for training for economic efficiency and the conservation of native talent in applied art fields are second to those of no other institution in the country. The plans for the school of the future are all-embracing and provide for all-round training of the broadest, most thorough and practical kind. The new site for the permanent home of the school is now secured. (See pages 101 and 103.) On this site the Commonwealth will erect the main school building, containing studios, laboratories and classrooms, assembly hall, library, administration offices, etc., In time there may group about this central structure an industrial building or buildings with workshops and laboratories; a museum of industrial arts; a ceramic arts building; a dormitory; and perhaps a gymnasium. These latter structures, while absolutely necessary for the proper conduct of the institution, are so great in monumental possibilities that they easily come within the proper field of private gifts and could well stand as fitting memorials of individual or collective generosity of purpose toward this long-established and successful parent school.

The present and future needs of the Massachusetts Normal Art School are, therefore, within the horizon of philanthropy.

It is not generally known that the statutes of the Commonwealth provide authority for receiving, and methods of administering in perpetuity, of funds that may be given or bequeathed to the Massachusetts Normal Art School.

The Revised Laws of Massachusetts, Chapter 39, Section 5, referring to the State Board of Education, provide as follows:

“The Board may take and hold, in trust for the Commonwealth, a grant or devise of land, or a gift or bequest of money or other personal property made to it for educational purposes; and shall forthwith pay it over or deliver it to the Treasurer and Receiver General, who shall invest such money in the name of the Commonwealth and, on the warrant of the Governor, pay to the Board the income or principal thereof, as it shall require; but no disposition shall be made of any gift, bequest or devise which is inconsistent with its conditions or terms. The Treasurer and Receiver General shall be responsible upon his bond to the Commonwealth for the faithful management of all property so received by him.”

The Massachusetts Normal Art School already enjoys the income from one bequest, another is in process of administration, and it has abundant opportunities for the right use of many such funds, which, coming to it either by gifts or bequests, would greatly increase its power for helpful service.

To those who know this school, its history, success and opportunities, and who desire to aid its cause either by gifts or bequests the following form is suggested:

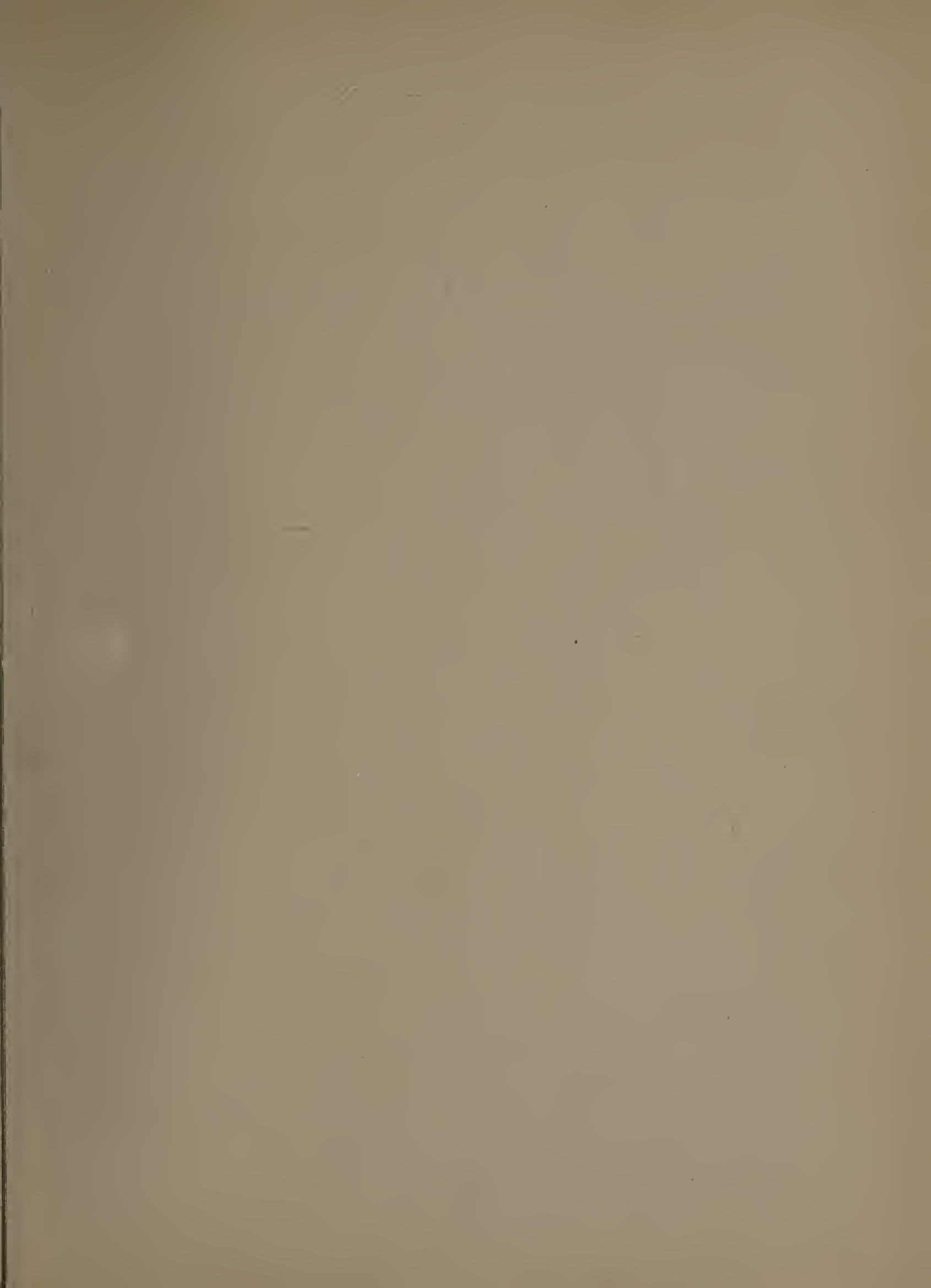
“I (give, or) bequeath to the Board of Education of the Commonwealth of Massachusetts and its successors, in trust for said Commonwealth, the sum of _____ dollars, the principal of said sum to be held and invested, and the income therefrom to be expended, in accordance with the provisions of Section 5 of Chapter 39 of the Revised Laws of Massachusetts, and its amendments, for the purposes of _____ in (in connection with) (or under the administration of) the Massachusetts Normal Art School.”

Since the statute quoted prohibits the use of the gift for any purpose inconsistent with the conditions of the gift, care should be taken by the donor or the testator to express the purposes for which it may be used in such broad terms as to comprehend all purposes for which the donor or testator will be willing to have it used under present conditions or under conceivable

future conditions. If it is the wish that upon certain contingencies part of the principal may be used as well as the income, care should be taken to have adequate provision made for that purpose.

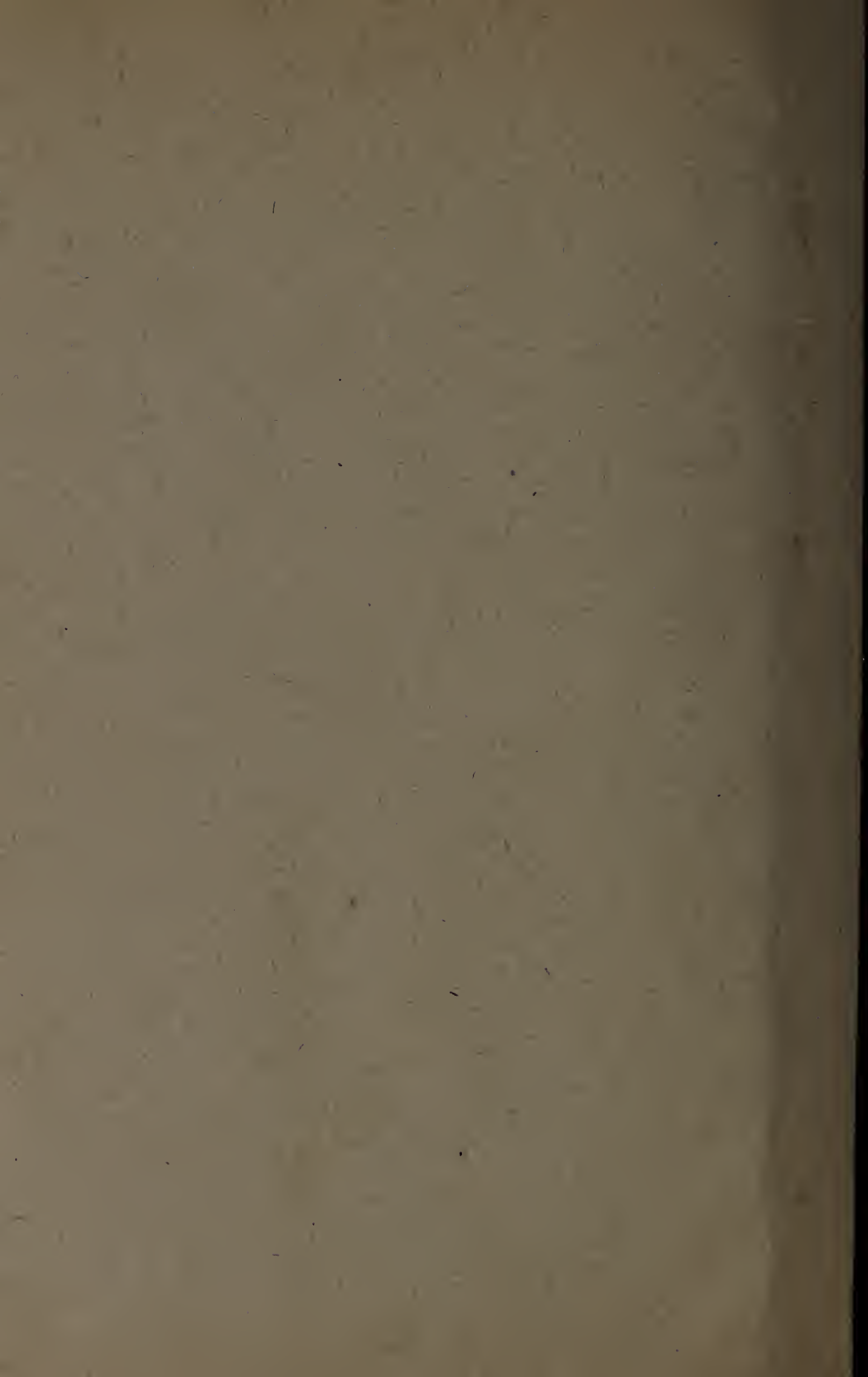
Based upon information furnished by the Department of the Attorney General, and approved for the Board of Education by the Commissioner of Education.

JUNE, 1915.









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SCHOOL OF ART
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